

The Collector

EUROPEAN AND ENGLISH FURNITURE, CERAMICS, PORTRAIT MINIATURES & WORKS OF ART

London, 13 November 2019

CHRISTIE'S



The Collector

UPCOMING AUCTIONS
London, 13 & 14 November 2019

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European & English Furniture, Ceramics, Portrait Miniatures & Works of Art

Wednesday 13 November
10.30am & 2pm

Silver & 19th Century Furniture, Sculpture, Ceramics & Works of Art
Thursday 14 November
10.30am & 2pm

CHRISTIE'S



The Collector

EUROPEAN & ENGLISH FURNITURE, CERAMICS, PORTRAIT MINIATURES & WORKS OF ART

WEDNESDAY 13 NOVEMBER 2019

AUCTION
Wednesday 13 November 2019
at 10.30 am (Lots 1 - 143) &
2.00 pm (Lots 151 - 338)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	9 November	12.00 pm – 5.00 pm
Sunday	10 November	12.00 pm – 5.00 pm
Monday	11 November	9.00 am – 4.30 pm
Tuesday	12 November	9.00 am – 8.00 pm

AUCTIONEERS
Hugh Creasy, Katie Lundie, Piers Boothman, Olivia Ghosh

AUCTION CODE AND NUMBER
In sending absentee bids or making enquiries, this sale should be referred to as **THYSSEN-17185**

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AUCTION RESULTS
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Front cover: Lots 20, 120-127
Inside front cover: Lot 13
Opposite: Lot 263
Back cover: Lot 217



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The Collector

EUROPEAN & ENGLISH FURNITURE, CERAMICS, PORTRAIT MINIATURES & WORKS OF ART

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With thanks to Burghley House for providing the location for in situ photography.

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BUYING AT CHRISTIE'S
For an overview of the process, see the Buying at Christie's section.



'It's about being comfortable and enjoying the place you live in. My decorating style is quite gentle and feminine – I'm not afraid of pattern and texture.'

–RITA KONIG

A VICTORIAN OAK COUNTRY HOUSE LETTER BOX BY HENRY RODRIGUES, C.1880
£1,500–2,500
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A REGENCY OAK AND EBONY-INLAID DRESSING-TABLE ATTRIBUTED TO GEORGE BULLOCK, C.1815
£3,000–5,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A PAIR OF REGENCY GILTWOOD OPEN ARMCHAIRS C.1800
£3,000–5,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A DUTCH COLONIAL SILVER-MOUNTED IVORY-INLAID EBONY DOCUMENT BOX C.1730
£40,000–60,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A PAIR OF ORMOLU AND DELFT PARROT THREE-BRANCH CANDELABRA
£3,000–4,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

Opposite page

A PAIR OF MEISSEN PORCELAIN FLOWER-ENCRUSTED VASES AND COVERS MID 19TH CENTURY
£12,000–18,000
Silver and 19th Century Furniture, Sculpture, Ceramics & Works of Art

ALBERT-ERNEST CARRIER-BELLEUSE (1824–1887) MARBLE BUST EMBLEMATIC OF SUMMER
£5,000–8,000
Silver and 19th Century Furniture, Sculpture, Ceramics & Works of Art







RITA KONIG STYLES

The Collector



Christie's is delighted to have collaborated with Rita Konig for the November edition of The Collector.

Rita Konig has worked as an interior designer and journalist for the past 17 years, both in London and in the U.S. She's known for her relaxed style and believes the best kind of rooms are those which make you want to come in, sit down and stay for a while. Specialising in residential interiors, Rita's approach sees her deftly layer pattern, texture and colour to create soft, intimate spaces for her clients. She regularly hosts workshops at her London residence, guiding guests through the interior design details that make a home.

Rita has worked with Christie's on styling for The Collector, juxtaposing characterful antique pieces from different periods to create inviting spaces which are both liveable yet packed with personality. Explore Rita's styled room in person at our King Street Galleries from 9–12 November.





A GERMAN BRASS-INLAID EBONY AND 'BOULLE' MARQUETRY SECRETAIRE-ON-CHEST
POSSIBLY BY ANTON LÜCHTENSTEIN, EARLY 18TH CENTURY
£25,000–40,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE AND FRENCH PORCELAIN 'PARROT' CANDELABRA
C.1745
£40,000–60,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

Opposite page

A PAIR OF FRENCH 'ARABESQUE' SILVERED BRONZE LAMPS
C.1880
£4,000–6,000
Silver and 19th Century Furniture, Sculpture, Ceramics & Works of Art

A PAIR OF NORTH ITALIAN BOIS CITRONNIER, AMARANTH AND MARQUETRY COMMODES
LATE 18TH CENTURY
£30,000–50,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

TWO MEISSEN PORCELAIN MODELS OF PARROTS
20TH CENTURY
£3,000–5,000
Silver and 19th Century Furniture, Sculpture, Ceramics & Works of Art









***1**

A PAIR OF REGENCE ORMOLU-MOUNTED JAPANESE AND CHINESE PORCELAIN POT-POURRIS

CIRCA 1725, THE PORCELAIN LATE 17TH CENTURY

The Japanese *kakiemon* and celadon-ground censer and cover with applied flower-head handles and small bird finials, supported by three laughing boys in various famille verte robes, the ormolu with melon-form feet
5 in. (12.5 cm.) high, overall (2)

£3,000-5,000 US$3,800-6,200
€3,400-5,600

PROVENANCE:
With Ralph M. Chait Galleries, New York.

PROPERTY OF A LADY (LOTS 2 & 39)

■*2

A LOUIS XV ORMOLU AND EUROPEAN PORCELAIN THREE-LIGHT CANDELABRUM

CIRCA 1740, LATER FITTED INTO A LAMPE BOUILLOTE

The pavilion of hexagonal form with three lights and candle snuffers amongst scrolling foliage and flowers above and with swans between each column below, on shaped base and melon-form feet, fitted for electricity; the floral branches, faux marble elements and swans probably associated, the ormolu shade of later date
25½ in. (65 cm.) high

£2,500-4,000 US$3,100-4,900
€2,800-4,400

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3

A PAIR OF LOUIS XV ORMOLU PRESSE-PAPIERS
MID-18TH CENTURY

Each with a lion resting on a globe and on a rocaille base with stepped shaped socle
4¼ in. (11 cm.) high; 6.5 in. (16.5 cm.) wide (2)

£15,000-25,000 US$19,000-31,000
€17,000-28,000

An identical pair of finely chased ormolu lions *presse-papiers* is now at the Musée des Arts Décoratifs, Paris (inv. 27174 A -B). This pair was bequeathed to the Museum by Marie Adèle Martin Leroy (1852-1929), daughter of the art collector Victor Prosper Martin-Leroy (1842-1918) and in honor of her son Jacques Martin-Leroy (1876-1915).



A nearly identical pair of paperweights at MAD (inv. 27174 A -B). Paris, musée des Arts décoratifs





4

A PAIR OF LOUIS XV ORMOLU TWO-LIGHT WALL-LIGHTS
MID-18TH CENTURY

The backplate moulded with c-scrolling *rocaille* motifs, issuing two scrolling foliate branches terminating in drip-pans and nozzles
15¾ in. (40 cm.) high (2)

£5,000-7,000 US$6,200-8,600
€5,600-7,800

5

A PAIR OF LOUIS XV ORMOLU-MOUNTED MEISSEN PORCELAIN AND CONTINENTAL PORCELAIN TWO-LIGHT CANDELABRA
CIRCA 1740, BLUE CROSSED SWORDS MARKS TO THE CENTRAL GROUPS

Each modelled as two birds feeding a nest of baby birds, on a shaped base issuing three branches, two terminating in nozzles with oak-leaf drip pans, on melon-shaped feet
8 in. (20.5 cm.) high (2)

£6,000-8,000 US$7,400-9,800
€6,700-8,900



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■6

A LOUIS XV ORMOLU-MOUNTED MEISSEN AND CONTINENTAL PORCELAIN AND TOLE INKWELL AND CLOCK

CIRCA 1760, POSSIBLY GERMAN, BLUE CROSSED SWORDS MARKS TO THE FIGURES

The drum barrel surmounted with flowers, above an arbour flanked by two Meissen figures of musicians, with further scrolling flowering branches terminating in oak leaf candle nozzles, with three writing utensils on a scrolling rocaille base, the white enamel clock face with Arabic numerals
18½ in. (47 cm.) high; 17½ in. (44.5 cm.) high

£12,000-15,000

US$15,000-18,000
€14,000-17,000

PROVENANCE:
Anonymous sale; Palais Galliéra, Paris, 3 April 1968, lot 4.

This clock with its incorporated inkstand is a typical assemblage produced by the *marchand-merciers* in the mid-18th century. It includes two Meissen porcelain figures, both from the *Cris de Paris* series, circa 1757 and after models by Peter Reinicke. The female is the Hurdy Gurdy player, and the male the Mandolin player. Both figures can be seen illustrated in L. & Y. Adams, *Meissen Portrait Figures*, London, 1987, p. 120.



7



PROPERTY OF A LADY OF TITLE (LOTS 7-8)

7

A PAIR OF REGENCE ORMOLU-MOUNTED CHINESE PORCELAIN CACHE POTS

CIRCA 1720, THE PORCELAIN KANGXI PERIOD, CIRCA 1662-1722

Each with a blue and white vase flanked by pierced shell, female mask and scrolling foliage handles, surmounted by a gadrooned rim and base
7¾ in. (20 cm.) high; 10½ in. (26.5 cm.) wide (2)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Acquired by the philanthropist and collector Ogden Mills for his Parisian residence at 73, rue de Varenne, Paris, inherited by his daughter, Beatrice, the Countess of Granard, and thence by descent.

A pair of lidded vases with almost identical mounts is in the J. Paul Getty Museum (72.DI.50), and is illustrated in F.J.B. Watson & G. Wilson, *Mounted Oriental Porcelain in the J. Paul Getty Museum*, Malibu, 1982, pp. 24-27.
A further example of a cache-pot with nearly identical mounts is illustrated by G. & R. Wannenes, *Ornamental Bronze and 'Objects Montes'*, Milan, 2004, p. 93.

8

A NEAR PAIR OF FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN CACHE-POTS

THE PORCELAIN KANGXI PERIOD, CIRCA 1662-1722, THE ORMOLU 19TH CENTURY

Each with a blue and white painted vase flanked with pierced male mask terminal handles with gadrooned upper rims on *feuille d'eau* cast bases
7 in. (18 cm.) high; 9¾ in. (25 cm.) wide (2)

£5,000-8,000 US$6,200-9,800
€5,600-8,900

PROVENANCE:
Acquired by the philanthropist and collector Ogden Mills for his Parisian residence at 73, rue de Varenne, Paris, inherited by his daughter, Beatrice, the Countess of Granard, and thence by descent.

Related examples to the male mask terminal handles of the present lot, can be seen mounted to several known examples of 18th century tole cache-pots, such as those sold Christie's, London, 27 October 2015, lot 215.





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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 9–19)





9



10

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 9-19)

■*9

A PAIR OF LOUIS XVI GILTWOOD BERGERES

BY PIERRE-FRANÇOIS-JOSEPH CORBISIER, LAST QUARTER 18TH CENTURY

Each carved overall with entrelac, the arm terminals and down square supports carved with foliage, on spiral fluted legs and toupie feet, upholstered in oatmeal linen-silk, each stamped 'P.F.J. CORBISIER'
35½ in. (90 cm.) high; 24 in. (61 cm.) wide; 24½ in. (62 cm.) deep (2)

£4,000-6,000 US$5,000-7,400
€4,500-6,700

PROVENANCE:
Louis-Joseph de Mailly, marquis de Nesle (1744-1810), according to 18th century label inscribed '*pour Monsieur le marquis de Nells*' on the set of four fauteuils *en suite* (lot 10).

■*10

A SET OF FOUR LOUIS XVI GILTWOOD FAUTEUILS

BY PIERRE-FRANÇOIS-JOSEPH CORBISIER, LAST QUARTER 18TH CENTURY

Each carved overall with entrelac, the arm terminals and down square supports carved with foliage, on spiral fluted legs and toupie feet, upholstered in light blue silk, stamped 'P.F.J. CORBISIER', one armchair with a label inscribed 'Pour Monsieur le Marquis de Nells'
36¾ in. (93.5 cm.) high; 22⅞ in. (58 cm.) wide; 19¼ in. (49 cm.) deep (4)

£7,000-10,000 US$8,600-12,000
€7,900-11,000

PROVENANCE:
Louis-Joseph de Mailly, marquis de Nesle (1744-1810), according to 18th century label inscribed '*pour Monsieur le marquis de Nells*'

Pierre-François-Joseph Corbisier, *maître* in 1768.

According to an 18th century label visible on the seat-rail of one of the fauteuils, this set of seat furniture (lots 9 and 10) was commissioned for Louis-Joseph de Mailly, marquis de Nesle (1744-1810). Son of Louis de Mailly (1696-1767) *premier écuyer* de Madame la Dauphine, he was an intimate of Louis XVI and Marie-Antoinette and accompanied the King from Versailles on the 17th July 1791 to his visit to the Hôtel de Ville in Paris following to the fall of the Bastille, where the King accepted to wear the tricolored cocarde.



■*11

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU PLAT
BY JEAN-HENRI RIESENER, CIRCA 1780

The top fitted with tan-leather writing surface, and surrounded by an ormolu border, with a sliding writing-surface to each side, above a large central drawer with ring handles and escutcheon, flanked by two smaller drawers, on square tapering legs mounted with stringing, surmounted with leaf tip mounts, terminating in acanthus sabots, stamped 'J.H.RIESENER'
30⅜ in. (77 cm.) high; 63⅛ in. (160.5 cm.) wide; 31 in. (78.5 cm.) deep

£30,000-50,000 US$37,000-61,000
€34,000-56,000

Jean-Henri Riesener, *maître* in 1768.
This impressive bureau plat in mahogany stamped by the celebrated *ébéniste* Jean-Henri Riesener is closely related to a desk sold from the collection of Mr and Mrs Dean Johnson, sold at Sotheby's, New York, 9 December 1972, which was formerly part of the Royal Collection at Windsor Castle. The overall design is also comparable to lower part of a *bureau à cylindre* delivered by the *ébéniste* for the *petit appartement* of Queen Marie-Antoinette in the palais des Tuileries, now in the Louvre (inv. OA 5226), and to a desk illustrated in A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, 1989, p. 378, ill. 456. Another desk of similar tripartite design, also in mahogany but with moldings instead of ormolu frame, is in the Louvre (inv. num. OA 6637).

■*12

A PAIR OF ROYAL LOUIS XVI GILTWOOD MARQUISES ('*FAUTEUILS D'ANGLE*')

BY GEORGES JACOB, CIRCA 1784

Each with a curved back, the top rail centred with two entwined ribbons, one carved with roses the other with sheaves of wheat, issuing laurel branches, the back further carved with acanthus tips and beading, the scrolling arms surmounted with pomegranate finials, the scrolling arms carved with leaf tips and beading to the scrolling section, *chute de piastre* with scrolling terminals and poppies carved to each side, with fluted baluster supports carved with beading and laurel leaves, the curved front rail flanked by rosettes and canted *mille-raies* panels, on tapering and conformingly decorated legs on toupie feet, upholstered in red silk velvet, each stamped 'G. JACOB', and numbered '2224', later gilded

35½ in. (90 cm.) high; 30¾ in. (78 cm.) wide; 26½ in. (67.5 cm.) deep (2)

£20,000-30,000 US$25,000-37,000
€23,000-34,000

PROVENANCE:

From a set of eight '*fauteuils d'angle*' by Georges Jacob delivered in 1784 to Marie-Josephine-Louise, Comtesse de Provence, for the Pavillon de Musique of the château de Montreuil.

Georges Jacob, *maître* in 1765.

This superb pair of *fauteuils d'angle* with their distinctly angled backs designed for a specific architectural location, and their beautifully carved crowns of intertwined flowers, can be identified as part of a set of eight detailed in '*Le Mémoire des ouvrages faits et fournis pour Madame à Montreuil, sous les ordres de M. de Bard, par Jacob, menuisier en meubles, rue Meslée, 1784:*

PAVILLON NEUF DU JARDIN

SALON

Huit fauteuils d'angle, en forme de tête-à-tête et en bois de noyer; cintrés en plan et en élévation; faits pour des places; les cintres sont composés de rais de coeur et de perles sur le dessus et enrichis de deux couronnes en bandeau, l'une de fleurs et l'autre de myrthe, avec deux branches de laurier nouées d'un ruban; les assemblages sont ornés de rais de coeur et feuilles d'eau au bord de la garniture; les montants sont avec des enroulements taillés de perles, feuilles d'eau et des fruits chinois au dessus; les consoles sont tournées en balustres et enrichies de feuilles de laurier, cannelures, perles enfilées et tores de cordes; les accotoirs en bateau sont entaillés dans les montants et règnant ensemble, avec une feuille d'eau sur les têtes; et sur les côtés sont des enroulements terminés par des coquelicots; les pieds tournés en balustres sont enrichis de tores de corde, feuilles de laurier, cannelures, perles; et rosaces en soleil dans les cases; à 300 livres 2400

Pour les avoir faire peindre et rechampir, idem; à 30 livres 240

The *Mémoire* described the *fauteuils* in remarkable detail: they are in '*bois de noyer;* (walnut); are '*faits pour des places*' (made for a specific location) and specifically describes the cresting as having '*deux couronnes en bandeau, l'une de fleurs et l'autre de myrthe, avec deux branches de laurier nouées d'un ruban*' (two crowns, one of flowers and one of myrtle): all exactly as on the *fauteuils* offered here. The suite also consisted of a firescreen, two *fauteuils en cabriolet*, three *ottomanes* and six *chaises*.





Portrait of the comtesse de Provence, by Joseph Boze, c. 1786

The Pavillon de Musique, designed by the architect Jean-François Chalgrin in 1784 was an elegant and refined example of court neo-classical style of the 1780s. Its octagonal salon had a series of arcaded windows interspersed with mirrored, angles pilasters, where the *fauteuils d'angle* were placed. The ceiling, with its exquisite stucco decor of floral festoons and ribbon-tied medallions, perfectly harmonized with the rich carving of these *fauteuils.* The Pavillon was designated for private use, and thus the *mobilier* was not inventoried as part of the Garde-Meuble de la Couronne, which explains the absence of any royal inventory numbers on these *fauteuils d'angle.*

Other *fauteuils d'angle* from the suite include the pair sold at Christie's, New York, 20 April 2018, lot 24; one sold from the Talleyrand collection, Christie's, Paris, 21 June 2007, lot 217 (€ 60,000); a pair sold Paris, Hôtel Drouot, 4-5 April 1933, lot 31 (possibly the present or the pair sold at Christie's New York 2018), and a further single example, but with plainer single cresting of laurel leaves (illustrated in J. Whitehead, *The French Interior in the Eighteenth Century*, London, 1992, p. 86).

THE COMTESSE DE PROVENCE AND JEAN-FRANCOIS CHALGRIN

Jean-François Chalgrin (1739-1811) was one of the most influential architects in the new neo-classical style and worked on such landmark buildings as the hôtel Saint-Florentin and the Eglise de Saint Philippe-du-Roule. In 1775 he was appointed *premier architecte* to the Comte de Provence, thus firmly establishing his position at the court. He is now perhaps most celebrated for his designs for the Arc de Triomphe, commissioned for the new regime under Napoleon. Marie-Josephine-Louise de Savoie, princess of Sardinia and of Piedmont (1753-1810), was the third child and second daughter of Victor Amadeus III of Sardinia and Maria Antonieta of Bourbon, Infanta of Spain. Her maternal grandparents were Philip V of Spain and Elizabeth Farnese. She married Louis-Stanislas-Xavier, the Comte de Provence and the brother of Louis XVI and the future Louis XVIII of France in May 1771. The couple remained childless and Marie died at Hartwell House, the English residence of the exiled French Royal family, in 1810, a few years before her husband was restored to the throne in 1814.



Pavillon de Musique of the comtesse de Provence *circa* 1784



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■*13

A LOUIS XVI ORMOLU AND BLEU DU ROI PORCELAIN STRIKING MANTEL CLOCK

THE MOVEMENT BY LEPAUTE, PARIS, CIRCA 1770

The ovoid body flanked by two herm maidens holding laurel garlands tied with ribbons surrounding the dial, the pierced *guilloche* collar surmounted by a domed acanthus cover with a pine cone finial on a fluted pedestal moulded with rosebuds, raised on a square plinth, the white enamel dial signed 'Lepaute a Paris', the twin barrel movement with later brocot regulation and suspension, numbered countwheel strike to bell, the backplate signed 'Lepaute Hger du Roy A Paris'

19¼ in. (49 cm.) high; 10½ in. (26.5 cm.) wide; 8¾ in. (22 cm.) deep

£20,000-30,000 US$25,000-37,000 €23,000-34,000

PROVENANCE:

Collection of the Princes of Gorchakov.

Designed in the bold *goût a la grec* of the mid-1770s and with distinctive *figures en arabesques* or siren mounts in the manner of Etienne-Maurice Falconet (d. 1791), this clock was probably originally flanked by vases forming a clock-garniture. Closely related vases, with identical siren mounts, were sold from the Alexander Collection, Christie's New York, 30 April 1999, lot 95. At least two other clocks of the present model are known to exist: one, with movement by Martin, was sold from the collection of Sir George Lindsay Holford, Christie's London, 13-14 July 1927, lot 200; the other, from the collection of Queen Olga of Württemberg (1829-1899), was presented to her lady-in-waiting Princess Schaumburg-Lippe, sold Christie's London, 13 June 2002, lot 5.

The bold and beautifully chased mounts of the present vase are related to those of the celebrated Saxe-Teschen celadon vase and cover, formerly in the Qizilbash Collection, sold Christie's Paris, 19 December 2007, lot 803, and then sold from a Private Collection, Christie's London, 9 July 2015, lot 10. These mounts have generally been attributed to the *maître fondeur* Jean-Claude-Thomas Duplessis (d. 1783). Son of Jean-Claude Chambellan Duplessis (d. 1774), *bronzier* and *orfèvre du Roi* and designer of porcelain at Vincennes and then Sevres, Jean-Claude-Thomas is first mentioned in 1752 when he was assisting his father in making models for the porcelain manufactory at Vincennes. In 1765, he is registered as *maître fondeur en terre et sable.* His father seems to have been active as a bronze-worker until *circa* 1763, after which date he does not seem to have had any real workshop. Bronzes made during the mid-1760s may therefore be considered as a collaboration of father and son including, for instance, those for the celebrated Bureau du Roi executed by Jean-François Oeben (d. 1763) and Jean-Henri Riesener (d. 1806) between 1760 and 1769 (S. Eriksen*, Early Neo-Classicism in France*, London, 1974, pp. 174-175). However, his involvement as a principle designer for the Sèvres manufactory continued until his son also took this on in 1773 and the form of the present vase may therefore already have been designed by him. Their principle clients were some of the most illustrious *amateurs* of the 18th Century and included, besides Louis XV, Augustin Blondel de Gagny and Laurent Grimod de la Reynière. Vases were a significant part of the *oeuvre* of Duplessis *fils* and he published two series of vases in 1775-80 (P. Verlet, *Les bronzes dorés français du XVIII siècle*, Paris, 1999, p. 415) and the Almanach des Artistes of 1777 lists that he was a '*bon dessinateur'* and '*travaille d'apres ses dessins'*.

This extraordinary clock was in the possession of the Gorchakov family, a prominent princely family from Moscow, whose illustrious members had various distinguished military careers and many links to the Imperial family. Prince Aleksey (1769-1817) and his brother Prince Andrey (1777-1855), Prince Peter (Pyotr) (1790-1768) and Prince Mikhail (1795-1861) were all Generals with key positions in the Russian army. Prince Alexander Gorchakov (1798-1883), however, had a brilliant career as a diplomat, resulting in his position as Minister of Foreign Affairs and, from 1863, Chancellor of the Russian Empire. Early in his career Prince Alexander worked under Count Nesselrode (1780-1862), Foreign Minister under Alexander I. Gorchakov's first diplomatic work of importance was the negotiation in 1846 of a marriage between the Grand Duchess Olga and the Crown Prince Charles of Wurttemberg. He remained in Stuttgart for some years as Russian minister and confidential adviser of the Crown Princess. The above-mentioned, related Sèvres clock, had a Wurttemberg provenance, and it is not unlikely that the present example was also a gift from the Queen to her trusted advisor, Prince Alexander.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





The present lot open



The related desk from the palais de Tuileries, Louvre
Photo ©RMN-Grand Palais (musée du Louvre)/Jean-Gilles Berizzi

■*14

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY TABLE A ECRIRE

ATTRIBUTED TO JEAN-HENRI RIESENER, CIRCA 1780

The shaped top surrounded by a one third pierced scrolling leaves ormolu gallery cast with leaf tips, with a later brass inlaid band, above a mechanical sliding and reversing adjustable reading stand, above two frieze drawers, the inner surface to both later relined, the larger with a sliding green-leather writing surface, the smaller drawer with a writing compartment fitted with gilt-metal and cut-glass writing implements, the breakfront frieze centred by interlacing scrolling acanthus leaves, centred by a floral escutcheon, the front frieze flanked by two rosette-filled ring handles, with leaf tipped *encadrements*, on square tapering legs with stringing and headed with floral garlands, terminating in acanthus *sabots*, stencilled with inventory number '177' to the underside and mounted with collector's plate to the underside engraved 'K' in a lozenge and '212'; originally with a mechanism linked to screens ascending and descending
28¼ in. (72 cm.) high; 25¾ in. (65.5 cm.) wide; 17 in. (43 cm.) deep

£80,000-120,000 US$98,000-150,000 €89,000-130,000

PROVENANCE:
The collection of Monsieur George Blumenthal, 1932, lot 169.
The collection of Madame Dolores Kilvert, New York.
The René Fribourg Collection: III, his sale, Sotheby's, London, part I, 28 June 1963, lot 224.

Jean-Henri Riesener, *maître* in 1768.
This magnificent mahogany *table à écrire* enriched with jewel-like ormolu mounts can undoubtedly be attributed to the *oeuvre* of the celebrated *ébéniste* Jean-Henri Riesener. It belongs to a small group of tables of similar scale and related mounts, most of which were delivered to members of the French Royal family. The closest example is a desk of identical shape with the same unusual and audacious curved sides. This desk, veneered in amaranth and satinwood, was delivered *circa* 1780 probably for the château des Tuileries and subsequently moved to the château de Saint-Cloud, and is now in the Musée du Louvre (inv. num. OA5481). The finely chased ormolu mounts to the frieze visible on the present, with elaborate entwined scrolling acanthus leaves centered with a sunflower, is identical to the one visible on another writing table delivered in 1783 for the apartment of Marie-Antoinette at Marly, now at the Museum of Art, Philadelphia (acc. num. 1939-41-8). The same frieze mount is also visible on a table by Riesener at the National Gallery of Art, Washington (acc. num. 1942.9.409). The superb pierced scrolling foliage one-third gallery of the present table's top is a rare feature in Riesener's *oeuvre*, and is only visible on some smaller scale tables including the *chiffonnière* from Marie-Antoinette's cabinet at Marly, delivered in 1781, now at Scone Palace, Perthshire, Scotland; and on the *table à écrire* delivered in 1782 for the Queen's *boudoir de la Méridienne* at Versailles, now at Waddesdon Manor, Buckinghamshire.
Its unusual shape, with curved sides, reveals a hidden function actioned by a mechanism originally concealed under the top, releasing a silk screen raising from the top and sliding between the back legs. This rare technical feature, conceived to protect its owner from the heat of a nearby fireplace, and the revolving book stand are both to be found on another rare table attributed to Riesener, sold at Sotheby's, New York, 6 November 1982, lot 142.

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■*15

A PAIR OF LATE LOUIS XV GREY-PAINTED FAUTEUILS

BY LOUIS-MADELAINE PLUVINET, CIRCA 1770

Each with an oval back carved with ribbons and pearls surmounted with acanthus leaves and flowers, the arms carved with *chute de piastres*, on fluted tapering legs with toupie feet, upholstered in dark blue silk velvet, each stamped 'L.M. PLUVINET'

35½ in. (90.5 cm.) high; 24 in. (61 cm.) wide; 20½ in. (52 cm.) deep (2)

£6,000-8,000 US$7,400-9,800 €6,800-8,900

Louis-Madelaine Pluvinet, *maître* in 1754.

■*16

A PAIR OF LOUIS XVI GILTWOOD DEMI-LUNE CONSOLE TABLES

LATE 18TH CENTURY, PROBABLY SOUTH OF FRANCE

The demi-lune *gris sainte anne* marble tops above a frieze decorated with fluting *à asperges*, on turned tapering legs terminating in toupie feet, joined by a shaped stretcher decorated with *chute de piastres* centred with an urn

30¾ in. (78.5 cm.) high; 34¼ in. (87 cm.) wide; 17¾ in. (45 cm.) deep (2)

£4,000-6,000 US$5,000-7,400 €4,500-6,700





■*17

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY TABLE À ÉCRIRE

ATTRIBUTED TO JEAN-HENRI RIESENER, CIRCA 1780

The sliding rectangular canted top with a three-quarter pierced ormolu gallery above a forward sliding frieze drawer revealing a green-leather lined reading stand flanked by two compartments, the frieze drawer centred with raised moulded panels with two handles and a cartouche escutcheon to the front, on square tapering legs mounted with ormolu stringing, terminating in acanthus *sabots*, with two paper labels to the underside, one printed '208', the other with blue edges

29 in. (74 cm.) high; 31 in. (79 cm.) wide; 19½ in. (49.5 cm.) deep

£20,000-30,000 US$25,000-37,000
€23,000-33,000

Jean-Henri Riesener, *maître* in 1768.

With its elegant lines and remarkable quality of execution, this *table-à-écrire* is characteristic of the *oeuvre* of the celebrated cabinetmaker Jean-Henri Riesener. It is closely related to the models executed by the *ébéniste* for the Garde-Meuble de la Couronne between 1780 and 1785, such as the desk delivered in 1784 for Marie-Antoinette's *cabinet intérieur* in the Tuileries, now at the National Gallery of Art, Washington (acc. num. 1942.9.407). A related table of identical overall shape, also with sophisticated mechanism of a sliding top enclosing a reading stand, was sold at Christie's, London, 4 June 2014, lot 542. Another similar table in plain mahogany, also stamped by Riesener, was sold from the collection of Madame de Polès, Galerie Georges Petit, Paris, 21 June 1927, lot 282.



The present lot open



***18**

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN CACHE-POTS
19TH CENTURY

Each of square form with a pierced gallery and liners, mounted on oak leaf feet, the porcelain decorated with fish, each with red chalk numbered 24, one with incised letter 'L' to the ormolu base
3¾ in. (9.5 cm.) high; 4 in. (10.5 cm.) wide (2)

£1,200-1,800 US$1,500-2,200
€1,400-2,000

■*19

A PAIR OF JAPANESE GILT-METAL MOUNTED, GILT AND BLACK LACQUER COFFERS
EDO PERIOD, FIRST HALF 19TH CENTURY

Decorated in gold low-relief lacquer (*hiramaki*-e) and sprinkled gold lacquer (*nashiji*) against a black ground with various open and closed fans and cherry blossoms scattered over swirling water, gilt-copper fittings engraved with foliage and *aoi mon*, on associated paw feet
15½ in. (39 cm.) high; 22¾ in. (58 cm.) wide; 15½ in. (39 cm.) deep (2)

£4,000-6,000 US$5,000-7,400
€4,500-6,700



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■20

A RÉGENCE JAPANESE LACQUER AND GILTWOOD CABINET-ON-STAND

THE CABINET LATE 17TH CENTURY, THE STAND CIRCA 1720

The top of the cabinet decorated with two figures on a shoreside, above two cupboard doors decorated with a seated man resting on a crane in a garden beside a body of water and surrounded by butterflies, blooming foliage and a tree inlaid with soapstone and mother-of-pearl flowers, revealing a fitted interior of eight variously sized drawers decorated with scrolling floral branches, the interiors of the cupboard doors depicting a landscape and a still life respectively, the left side with palm trees within a fenced garden, the right side with a small island, the reverse with Morning glory, mounted overall with chased gilt bronze hinges, brackets and a central escutheon, and flanked by two loose handles; the giltwood stand carved with a shaped, pierced apron decorated with clasps and foliage on a trellis ground, on scrolling cabriole legs with *rocaille* motifs
48 in. (122 cm.) high; 30¾ in. (78 cm.) wide; 19¾ in. (50 cm.) deep

£40,000-60,000 US$49,000-73,000
€45,000-67,000



Precious and costly Oriental lacquer, prized for its delicate decoration and polished surface, was among the luxurious and fashionable works of art imported to Europe by the Portuguese and Dutch East India Companies from the late 16th/early 17th century onwards. Lacquerware appears in the collections of some European monarchs prior to this date, traded by individual missions, such as '*divers objets façons Inde*', listed in 1560 in the inventory of the collection of François I (A. Forray-Carlier, '*Les Secrets de la Lacque Française*', Paris, 2014, p. 12). Works of art from Japan, including lacquer coffers, cabinets and other smaller items, were from 1637 exclusively exported by the VOC (Dutch East India Company) to Amsterdam, from where they would be transferred to Paris, London and other European centres. A superb example of these early shipments is Cardinal de Mazarin's celebrated lacquer coffer, purchased in 1658, recently acquired by the Rijksmuseum (AK-RAK-2013-3-1). Japanese lacquer cabinets such as the present model, with two doors and pictorial decoration with a black ground, were executed, often in Kyoto, from the mid-17th Century. Mazarin's 1661 inventory lists sixty Japanese lacquer coffers or cabinets, largely decorated with landscapes and figures; this type of decoration appears to have remained *en vogue* throughout the remainder of the 17th Century (T. Wolvesperges, '*Le Meuble en Laque aux XVIIIe Siècle*', Paris, 2000, p. 36). Intricate carved giltwood stands, designed to harmonise with the decoration of palace interiors, were conceived for these cabinets in the latter part of the reign of Louis XIV and during the Régence. Some of these rare *ensembles*, including the present cabinet-on-stand, have remained intact such as the Louis XIV example from the collection of Antoine-Rene Voyer d'Argenson, marquis de Palmy (d. 1787), now at the Bibliothèque National, Paris (Louis XIV, *Fastes et Decors*, exh. cat. Paris, Musee des Arts Decoratifs, 1960, p. 14, no. 62).

The interior of the cabinet







21

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE AND FRENCH PORCELAIN 'PARROT' CANDELABRA

CIRCA 1745, THE CHINESE PORCELAIN KANGXI PERIOD (1662-1722)

Each with a turquoise parrot resting on a pierced aubergine rockwork base, on a shaped plinth, issuing two entwining flowering branches terminating in incised foliate nozzles, on melon-shaped feet
10½ in. (27 cm.) high; 9¾ in. (24.5 cm.) wide (2)

£40,000-60,000 US$49,000-73,000
€45,000-67,000

PROVENANCE:
Possibly from the collection of M. l'Abbé Le Blanc (1707-1781); his sale, Paris, 14 February 1781, lot 120.
The Collection of Baron James de Rothschild (1896-1984); his sale, Palais Galliéra, Paris, 1 December 1966, lot 163.

The fashion for transforming exotic and expensive Chinese porcelain into true '*objets de luxe*' with the addition of rich ormolu mounts and often further European porcelain embellishments, reached its zenith in the mid-18th century through the activities of the *marchands-mercier* such as Lazare Duvaux or Simon-Philippe Poirier, and the present lot is an exemplification of this.
The popularity for mounting Chinese porcelain became such that eventually the mounts began to outrun the value of the porcelain which it adorned. The *Livre-Journal* of Lazare Duvaux for 1751 notes that Madame de Pompadour paid the extraordinary sum of 1,680 *Livres* for a pair of ormolu-mounted celadon ewers. The detail with which such rich objects were described in contemporary sale catalogues during the second half of the 18th century, in contrast to the more generalised descriptions of unmounted Chinese porcelain found in earlier inventories, demonstrates the regard in which such objects were held.
Kangxi Chinese porcelain parrots were a particularly popular model, for mounting either plainly, or as is the case with the present lot, as candelabra. A pair of this model, possibly the present, is described in the collection sale of M. l'Abbé Le Blanc, Paris, 14 February 1781, lot 120: *'Deux perroquets bleus, posé sur leur terrace violette & garnie de branchages, portant deux bobèches'*. Similar models exist in various colours including turquoise as per the current example, but also polychrome and *blanc-de-chine*. Two pairs of similar turquoise parrots mounted with ormolu bases are recorded in the *Livre Journal* of Lazare Duvaux: one pair was delivered to M. de Presle on 7 November 1752 for 360 *livres*, another to M. d'Azincourt on 2 October 1754 for 432 *livres*. A similar pair of turquoise-glazed parrots were later supplied to Marie-Antoinette for Versailles, and are now in the collection of the musée du Louvre, Paris, and can be seen illustrated in P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 26, ill. 12.
A further similar pair of turquoise parrots mounted as candelabra, though lacking the continental porcelain flowers can be found in the Royal Collection (RCIN 486.1-2), and is illustrated in J. Ayers, *Chinese and Japanese Works of Art in the Collection of H. M. the Queen*, Vol. II, London, 2016, p. 618, fig. 1440.

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PROPERTY OF A LADY

■22

A LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE MANTEL CLOCK 'A CREMAILLERE'

LATE 18TH CENTURY

The moving drum barrel above a white marble inclined plane base, mounted with ormolu beading, on toupie feet, the white enamel dial with Arabic numerals, the timepiece movement with verge and balance wheel escapement, integral lead counter-balance weight

11¼ in. (28.5 cm.) high; 26½ in. (67 cm.) wide; 5⅛ in. (13 cm.) deep

£2,500-4,000 US$3,100-4,900
€2,800-4,400

'Inclined plane' clocks appear to have been invented during the first half of the seventeenth century by one of the Isaac Habrechts, (either Isaac I (1544-1620) or Isaac III (1611-1686)). The clocks were certainly popular in France during the second half of the eighteenth century. In the 1770's the Parisian clockmaker Bazile Legros supplied such clocks to Marie-Antoinette and to the Prince de Condé. Later Gaspard II Comte de Servière (1676-1745) of Lyon continued the theme and devised numerous variations which his grandson Nicolas Grollier de Servière later published in 'Recueil D'ouvrages Curieux de Mathematique et de Mecanique'.

The principle of these clocks is the use of a counterweight within the drum case, linked to the center wheel of the movement and its train of wheels which thereby stops it rolling down the slope.



■23

A PAIR OF LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE THREE-LIGHT CANDELABRA

LATE 18TH CENTURY

The brule parfum shaped body with a pierced frieze issuing three scrolling candle branches hung with chains, and terminating in beaded swag nozzles, around a central lily stem, on a tripod *athenienne* support headed with female masked handles above a spiralling entwined serpent, on a *bleu turquin* marble tripartite plinth

21¼ in. (54 cm.) high (2)

£8,000-12,000 US$9,900-15,000
€9,000-13,000

PROPERTY OF A GENTLEMAN

■24

A SET OF LOUIS XVI GREY-PAINTED SEAT FURNITURE

BY GEORGES JACOB, LATE 18TH CENTURY

Comprising two *fauteuils* and two *chaises*: the *fauteuils* with backrails carved with stiff leaves and beading, with scrolling arms carved with acanthus, on fluted baluster supports above *mille raies* panels, the shaped seat rail carved conformingly, on tapering fluted legs headed by rosettes, on toupie feet; the chaises carved *en suite*, upholstered in pale blue silk with white braid, both *fauteuils* stamped 'G.JACOB'
The fauteuils - 35½ in. (90 cm.) high; 23¾ in. (60.5 cm.) wide; 19⅝ in. (50 cm.) deep
The chaises - 34 in. (86.5 cm) high; 18 in. (45.5 cm.) wide; 17 in. (43 cm.) deep (4)

£8,000-12,000 US$9,800-15,000 €8,900-13,000



PROVENANCE:
Possibly part of the extensive suites of seat-furniture supplied circa 1785-90 to the *Garde-meuble de la Couronne* for either château de St. Cloud or château de Compiègne.

Georges Jacob, *maître* in 1765.
Delicately carved with leaf-tips and pearls to the back and seat-rails and with distinctive baluster arm-supports, these elegant chairs are characteristic for Georges Jacob's seat-furniture executed in the late-1780s. These were the years when he worked extensively for the Crown, supplying large quantities of chairs to almost all Royal residences but notably to St. Cloud and Compiègne. A pair of closely related *fauteuils* by Jacob, bearing a paper label inscribed '*Pour la Reine a Compiègne, Chambre de Toilette*', were sold Christie's New York, 26 October 1994, lot 84 ($92,700). These had probably been supplied *circa* 1787-88, when the Garde-meuble de la Reine, under the direction of Bonnefoy du Plan, began to supply furniture and decorations in her newly appointed rooms, a redecoration scheme which had begun in 1784. It is tempting to assume that the present *fauteuils* and *chaises*, with traces of a possibly Royal inventory label but now removed, were part of these deliveries.
An extensive suite of related seat-furniture, supplied by Jacob for the *salon des Jeux* at château de St. Cloud in 1787-88, included six *voyeuses* carved with identical pearl and stiff-leaf seat-rails as those of the current *fauteuils* and *chaises*. The St. Cloud suite consisted of various *fauteuil* and *chaise* types, many of which with differing carved ornament to the rails, which was entirely normal practise within the largest Royal suites of seat-furniture. One sees, for instance, that the seat-rails of the *fauteuils* have square corner blocks, those of the *chaises* and *voyeuses* are rounded. The same is apparent on the present *fauteuils* and *chaises*, almost certainly also originally part of a large suite destined for a château (P. Verlet, *Le Mobilier Royal Francais*, vol III, no. 38, pp. 239-243).





■*25

A PAIR OF LOUIS XV BEECHWOOD BERGERES

BY MICHEL CRESSON, MID-18TH CENTURY

Each with a shaped back, sides and rails carved with floral and foliate sprays, the seat rails carved with a central flower flanked by floral sprays, above cabriole legs, upholstered in a red and white cut velvet, each stamped 'M.CRESSON', one example with an old paper label inscribed '1'
33⅛ in. (84 cm.) high; 26 in. (66 cm.) wide; 22½ in. (57 cm.) deep (2)

£5,000-8,000 US$6,300-10,000
€5,700-9,000

PROVENANCE:
The collection of Mrs. Corinna Kanavagh, Buenos Aires, sold at Sotheby's, London, 22 November 1963, lot 39.
With Jacques Helft, Paris.

Michel Cresson, *maître* in 1740.
A related bergère was in the collection of the late Giuseppe Rossi, and sold, His sale, Sotheby's, London, 11 March 1999, lot 693.



■~*26

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD, BOIS SATINE, AMARANTH AND PARQUETRY BUREAU A CYLINDRE

BY JACQUES VAN OOSTENRYCK, '*DIT* DAUTRICHE', CIRCA 1770

The top and sides inlaid with interlacing reserves, the cylinder rolltop concealing five small banded drawers and a well surmounting a green-leather lined writing slide, above a kneehole with a small central drawer flanked by two side drawers, one of which is fitted with a small compartment, on cabriole legs headed by scrolling foliate pierced chutes and terminating in foliate sabots, stamped twice 'JME' and twice 'J.DAUTRICHE', remounted
35⅞ in. (91 cm.) high; 30½ in. (77.5 cm.) wide; 18½ in. (47 cm.) deep

£12,000-18,000 US$15,000-22,000
€14,000-20,000

PROVENANCE:
Anonymous sale; Ader & Picard, Palais Galliera, Paris, 11 December 1968, lot 102.

Jacques van Oostenrijk, dit Dautriche, *maître* in 1765.
Born in the Low Countries, Jacques van Oostenrijk, *maître* in 1765, settled in Paris sometime before 1743, at which time he gallicized his name to Dautriche. Until he became *maître*, he worked as an independant journeyman, specialising in marquetry. Dautriche was for a long time established in the rue Traversière, moving towards the end of his life to the rue du Faubourg Saint-Antoine. Among his clients was the Comte d'Artois. When he died in 1778, his workshop was taken over by his widow Elizabeth Hannot and his son Thomas-Jacques Dautriche, who was later to take part in the storming of the Bastille. A closely related *bureau à cylindre* stamped Dautriche with identical mounts on the *chutes* is illustrated in J. Nicolay, *L'Art et la Manière des Maitres Ébénistes Francais*, Paris, 1956, Fig. M (sold Galerie Charpentier, 9 March 1954, lot 114, subsequently Galerie Charpentier, 14 June 1955, lot 59). It is interesting to note that the present is remeniscent to the oeuvre (Jean-François Oeben, *maître* in 1769). Another similar *bureau à cylindre* of near-identical form, with corresponding interlacing reserves, but stamped Oeben is indeed in the musée Nissim de Camondo, Paris. Another, stamped Oeben, sold North Mymms Park, Hertfordshire, Christie's on the premises, 24-25 September 1979, lot 231.

■~*27

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND BOIS SATINE TABLE EN CHIFFONNIERE

BY BERNARD II VAN RISENBURGH, MID-18TH CENTURY

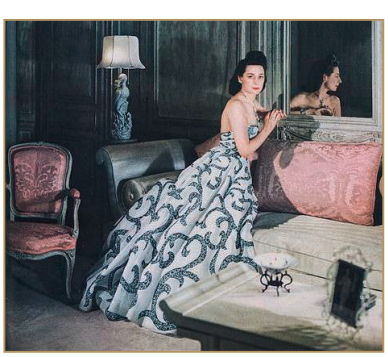
The shaped rectangular top inlaid with rounded reserves above a candle holder slide to each side, and one drawer to the right side, above a green leather-lined slide to the front, and on cabriole legs headed by rocaille and floral mounts, joined by an undertier platform similarly inlaid, terminating in foliate sabots, stamped twice 'BVRB' and 'JME'; the *rocaille* mounts between the legs replaced
26 in. (66 cm.) high; 16¾ in. (42.5 cm.) wide; 11¼ in. (28.5 cm.) deep

£30,000-50,000 US$37,000-61,000 €34,000-56,000



PROVENANCE:
Collection of Thelma Chrysler Foy, Parke-Bernet Galleries, New York, 16 May 1959, lot 315.

Bernard II van Risenburgh, *maître* in 1730.
With its chamfered slender cabriole legs and superb *bois satiné* and kingwood parquetry, this elegant table is characteristic of the *oeuvre* of Bernard II Van Risen Burgh ('BVRB') and is closely related to the example depicted in the 1756 portrait of Madame de Pompadour by François Boucher (formerly in the Collection of Baron Maurice de Rothschild and now in the Alte Pinakothek, Munich). The latter table is recorded in the catalogue of the sale of Boucher's estate in 1771: '*1006 - Un vide-poche, fait par Bernard, il est en bois de rose et amarante, le dessus de bois de violette entouré d'un quart de rond, chute, sabots et ornements de bronze doré. Hauteur 25 pouces, longeur 15 pouces 6 lignes, largeur 10 pouces 9 lignes.*'
This celebrated model belongs to a group of almost identical tables, all stamped by, or attributed to BVRB, which display minor differences in the shape of the apron, the design of the ormolu mounts or the marquetry. It is likely that this group of small tables was supplied through the intervention of a *marchand-mercier* such as Lazare Duvaux, who is known to have delivered furniture by BVRB to Madame de Pompadour (F.J.B. Watson, *The Antique Collector*, December 1960, p. 227). Indeed, on 27 January 1750 Lazare Duvaux sold to Madame Rouillé '*une petite table à la Pompadour, avec ses cornets en bois satiné a fleurs, 72 livres*' (*Livre-Journal*, no. 432), which could well have represented a table of this model made fashionable by and named after the King's favourite. With its fixed top and sliding writing-surface, this table belongs to a sub-category which was used for writing, and an example of this type is recorded in an inventory of Madame de Pompadour's château de Saint-Hubert: '*Une table à écrire en bois de rose et fleurs de bois de violette ayant par devant un tablette à coulisse couverte de maroquin noir, à droit un tiroir à clef garni d'encrier, poudrier et boite d'éponge.*'
A table with the same fan parquetry top and stamped by BVRB were in the Dubernet-Douine Collection, sold Galerie Charpentier, Paris, 11-12 April 1946, lot 67 and subsequently in the Collection of Hubert de Saint-Senoch at Pavillon de Bidaine, Provence, sold Sotheby's Monaco, 6 December 1983, lot 295.
The present table was part of the collection of the celebrated New York socialite and aesthete Thelma Chrysler Foy (1902-1957) and sold in her sale, Parke-Bernet Galleries, New York, 16 May 1959, lot 315.



Thelma Chrysler Foy





The present lot assembled

■~*28

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD, AMARANTH AND FLORAL MARQUETRY TABLE D'ACCOUCHEE

BY PIERRE MIGEON, CIRCA 1760

The shaped rectangular top with ormolu border inlaid with floral marquetry, centred by a hinged book stand, flanked by hinged sides concealing compartments, above a green-leather inlaid hinged writing slide with a mirror to the reverse, and a small drawer, the removable upper section terminating in small feet and sabots revealing the conforming base section, with *arc-en-arbalète* outline above a frieze drawer on cabriole legs headed by foliate chutes and terminating in scrolling sabots, stamped 'MIGEON', the base section with traces of two old paper labels

27½ in. (70 cm.) high; 26⅜ in. (67 cm.) wide; 14⅜ in. (36.5 cm.) deep

£15,000-25,000 US$19,000-31,000 €17,000-28,000

PROVENANCE:

Acquired from Etienne Lévy, Paris, 1964.

Pierre Migeon II, *maître circa* 1738.

This finely veneered and rare *table d'accouchée*, relates to another table of same function also by Pierre Migeon, sold at Christie's Paris, 6 November 2014, lot 238. The son of the *ébéniste* Pierre I Migeon, Pierre II is thought to have started working in his father's *atelier* in the rue Faubourg Saint-Antoine in 1726. As the *livre-journal* of 1730-36 testifies, their establishment enjoyed considerable prosperity, with no less than nine separate locations and a *clientèle* that included the duchesse de Bourbon, the duc d'Orléans, the duchesse de Rohan and, in 1740, the *Menus-Plaisirs*, followed shortly thereafter by the *Garde-Meuble de la Couronne* on behalf of Madame de Pompadour.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

29

A LOUIS XVI ORMOLU-MOUNTED BLEU TURQUIN MARBLE STRIKING MANTLE CLOCK

THE MOVEMENT BY DAVID-FRÉDÉRIC DUBOIS, PARIS, THE CASE ATTRIBUTED TO BEAUCOUR, DATED 1778

The drum barrel surmounted by a simulated fountain, flanked by dolphins issuing jets of stylised water forming the handles, above a double headed lion mask holding bull rushes in its mouth, on a shaped marble base mounted with low relief plaques of scrolling *arabesques* and centred by a caduceus, the white enamel dial with jewelled hands and signed 'Dd.Fc. DUBOIS / A PARIS', the twin barrel movement with verge escapement, silk suspension and rack striking to bell, the strike work mounted on the backplate, inscribed 1728 between the marble base and plinth
17 in. (43.5 cm.) high; 11¾ in. (30 cm.) wide; 6¼ in. (16 cm.) deep

£12,000-18,000 US$15,000-22,000
€14,000-20,000



David-Frédéric Dubois (b. La Chaux-de-Fonds, d. bf 1789), received as *maître* on 7 August 1780. Established Rue Saint-Honoré by 1781.
Whilst the present lot is not signed, a design for an almost identical case by Beaucour exists and is listed as N° 101 in an album preserved in the Bibliothèque Jacques Doucet in Paris.

■30

A PAIR OF LOUIS XVI MAHOGANY TABOURETS

BY GEORGES JACOB, LAST QUARTER 18TH CENTURY

Each with a square padded seat covered in beige linen, the solid seatrails on tapering fluted legs ending in toupie feet, each stamped 'G. IACOB'
20 in. (51 cm.) high; 15 in. (38 cm.) square (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

Georges Jacob, *maître* in 1765.
With frames entirely carved with mouldings, these elegant tabourets were executed by Georges Jacob *circa* 1785. Their most distinctive and unusual feature is the continuous, uninterrupted seat-rail, lacking corner blocks. A set of ten chaises probably *en suite*, conserved at the Mobilier National (GME 1574), were formerly at château de Fontainebleau and are illustrated in Jean-Jacques Gautier, *Sièges en Société*, Paris 2017, p. 170. Jacob supplied various sumptuous chairs to Fontainebleau in these years, most notably for Queen Marie-Antoinette's boudoir, created in 1786.





■31

A LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE PORTICO MANTEL CLOCK

LAST QUARTER 18TH CENTURY

The case surmounted by a lyre and winged putti and flanked by patinated bronze flowering vases, supported by fluted columns above the breakfront plinth, the dial indicating day and its corresponding zodiac sign, with Arabic chapters and blue outer concentric calendar ring, signature rubbed ... *AParis*, pierced ormolu hands and blued steel date hand, the twin barrel movement with recoil anchor escapement, silk suspension and count wheel strike on bell

27½ in. (70 cm.) high; 18½ in. (47 cm.) wide; 8½ in. (21.5 cm.) deep

£4,000-6,000 US$4,900-7,300 €4,500-6,700



■32

A LATE LOUIS XV GREY-PAINTED FAUTEUIL

BY NICOLAS-SIMON COURTOIS, CIRCA 1770

Decorated overall with moulded edges, the arched back centred with an urn issuing laurel swags and scrolls to the top rail, the arms with scrolling, fluted outswept supports, the shaped seat rail centred with a further urn issuing laurel swags, angled with square rosettes on tapering fluted legs and toupie feet, upholstered in red silk damask, stamped 'N.S.COURTOIS'

38 in. (96.5 cm.) high; 25¾ in. (65 cm.) wide; 26 in. (66 cm.) deep

£3,000-5,000 US$3,700-6,100 €3,400-5,600

Nicolas-Simon Courtois, *maître* in 1766.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY OF A GENTLEMAN

■~*33

A LATE LOUIS XV ORMOLU-MOUNTED SYCAMORE, TULIPWOOD, SATINWOOD, AMARANTH AND FRUITWOOD MARQUETRY SECRETAIRE

BY ANTOINE-LEONARD COUTURIER, CIRCA 1770

The hinged rectangular top surrounded by three-quarter pierced Greek key gallery, decorated with a medallion enclosing a floral basket flanked by floral swags, within a trellis frame, with acanthus leaf foliage cartouches in the corners, above a frieze inlaid with floral swags, the top revealing a fitted interior comprising a hinged velvet-lined writing surface flanked by two lidded compartments decorated with rose branches each with a secret drawer, with inset inkwells, the canted corners with simulated fluting, on cabriole legs, headed with scrolling acanthus chutes terminating with scrolling sabots, stamped "A. COUTURIER' and twice 'JME', with remains of paper label printed 'F.I.C.,... / Marchioness Dowager...'
31¼ in. (79 cm.) high; 32 in. (81.5 cm.) wide; 21½ in. (54.5 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000

PROVENANCE:
Recorded in the inventory and valuation of furniture at 15 Manchester Square, the property of the late dowager 4th Marchioness of Bath, in the 'Sitting Room' (Lofts and Warner, 26 November 1915).
The Marquess of Bath until sold 'The Property of the Most Noble the Marquess of Bath', Sotheby's, London, 22 November 1940, lot 104.

Antoine-Léonard Couturier, *maître* in 1767.
This *secrétaire* with its superb marquetry and its unusual hinged deep rectangular top is stamped by the little-known *ébéniste* Antoine-Léonard Couturier, *maître* in 1767. Descended from a family of Parisian *menuisiers*, Couturier was established in rue de la Grande-Truanderie from 1767 to *circa* 1773-4, after which date there is no further record (Salvertè, *Les Ébénistes du XVIIIe Siècle*, Paris, 1953, p. 67). Other examples of similar model but by respectively Delorme and Roussel are illustrated in P. Kjellberg, *Le Mobilier Francais du XVIIIe Siècle*, Paris, 1989, pp. 245, 739.
This *secrétaire* was in the collection of Frances, 4th Marchioness of Bath (1840-1915), née Vesey, daughter of Thomas Vesey, 3rd Viscount de Vesci), who married John Alexander Thynne, 4th Marquess of Bath in 1861. When the 4th Marquess died in 1896, their eldest son, Thomas Henry Thynne inherited the title and estates.

Please see www.christies.com for further information on this lot.



The present lot open



■34

A LATE LOUIS XVI ORMOLU-MOUNTED VERDE ANTICO MARBLE 'PENDULE AUX VESTALES'

THE MOVEMENT BY DETOUR, PARIS, CIRCA 1792

Of architectural form, the domed top above an egg-and-dart border, the pediment mounted with ormolu rosettes, the white enamel dial, with inner date ring, signed 'DETOUR/A PARIS', above a *bas relief* depicting the sacrifice of love, flanked by two draped Vestals each within a foliate engraved niche, the sides each mounted with an amphora vase, above a rectangular base, the front mounted with a pierced *arabesque* frieze centred by two Bacchic lovers, on toupie feet, the twin barrel movement with recoil anchor escapement, silk suspension and countwheel strike to bell; the chiming spring signed and dated 'richard mars 1792'

18¾ in. (47.5 cm.) high; 15 in. (38 cm.) wide; 6 in. (15 cm.) deep

£18,000-25,000 US$22,000-31,000
€21,000-28,000

PROVENANCE:

The collection of Baron Eugène Fould (1876-1929), Palais Abbatial de Royaumont, and by descent until sold
Christie's, Paris, 29 April 2014, lot 164.

LITERATURE:

Georges Samary, *Collection de Monsieur le Baron Eugène Fould*, Juillet 1913, numéro 22.

This attractive clock is modelled as a triumphal arch evocative of an Antique temple. The central relief panel depicting a harvest sacrifice at the altar is framed by Vestals in niches, each bearing a sacrificial vase and ewer. Illustrating "*le goût étrusque*" that was popularized at the end of the reign of Louis XVI, the scene of Vestal virgins conducting their sacrifice to the gods is one which has also capurted the imagination of the leading designers Jean-Démosthène Dugourc and Jean-Guillaume Miotte, both of whom created similarly inspired models for clocks, now in the collections of the The J. Paul Getty and the Musée des Arts Décoratifs (see H. Ottomeyer/P. Pröschl, *Vergoldete Bronzen*, München 1987, p. 299, plates 4.18.8-9). Such works, including the present lot, were intended to be placed on the mantelpiece, and thus the symbolism of the Vestals tending to the flame of the Temple of Vesta, Goddess of the Hearth, is entirely in keeping. A nearly identical model to this clock, which was surmounted by an eagle finial and with some variations to the decoration of the niches and the *bas relief* panels, was offered Christie's, London, 4 December 2008, lot 99.
Please see www.christies.com for further information on this lot.



■35

A RUSSIAN ORMOLU, BLUE-GLASS AND CRYSTAL TEN-LIGHT CHANDELIER

CIRCA 1795

With three tiers, the upper corona suspending facetted drops, above a leaf-cast ring centred by a blue glass dish with berried finial and hung with downturned arms and suspending further pendant chains of oval and tapering drops, above a cascade of two further tiers with a smaller blue-glass dish, issuing similar drops and pendants, the lower concave-sided tier applied with lion masks alternately supporting palm fronds and acanthus-clad candlearms, suspending a further blue-glass dish, minor losses and replacements
45½ in. (115.5 cm.) high; 28½ in. (72.5 cm.) diameter

£25,000-40,000 US$31,000-49,000
€28,000-44,000

With its delicate ormolu construction hung with crystal and blue glass, this chandelier relates to the *oeuvre* of the St. Petersburg chandelier-maker Johann Adam Fischer and his contemporaries, whose chandeliers epitomise the fashion for sumptuous and glittering furnishings at the Imperial Court during the reigns of Catherine the Great, Paul I and Alexander I. Fischer's fame spread beyond St. Petersburg and his chandeliers were also acquired by patrons in Moscow, including Count Sheremetiev who in 1798 used one of Fischer's most unusual pieces at Ostankino Palace (I. Sychev,*The Russian Chandeliers*, St. Petersburg, 2003, p. 65, fig. 321). Fischer was one of several German chandelier-makers who came to St. Petersburg in the late 18th Century. They introduced a pattern of chandelier now known as 'Catherine', which existed in two basic forms: chandeliers with a load-bearing central shaft with tiers of rings with branches and so-called basket-chandeliers with cascades of drops and central coloured glass elements (*ibid*, p. 57).

PROPERTY OF A GENTLEMAN (LOTS 36, 128 & 133)

■36

A LOUIS XV GILTWOOD MIRROR

CIRCA 1765

The shaped rectangular divided plate within a pierced mirrored surround carved with rose garlands and *rocaille* motifs, surmounted by a pierced C-scroll cartouche centred by a ribbon-tied floral bouquet, the apron with a rose basket, on scrolled supports
76¾ in. (195 cm.) x 44¾ in. (114 cm.)

£8,000-12,000 US$11,000-15,000
€9,200-14,000

PROVENANCE:
Anonymous sale; Sotheby's, Monaco, 24-25 June 1984, lot 3213.
Anonymous sale; Christie's, New York, 21 May 2003, lot 241.
Anonymous sale; Christie's, London, 12 December 2011, lot 85, where acquired by the present owner.





■37

A LOUIS XV GREY-PAINTED FAUTEUIL

BY PIERRE REMY, CIRCA 1765

Carved overall with foliate sprays, the shaped rectangular back and top rail centred with a floral bouquet, and further branches to the shoulders, the lower back rail centred by a cabochon, the scrolling outswept arms above the shaped seat, the seat rail centred by a floral bouquet within a encadrement moulding, on cabriole legs headed with flowers, upholstered in red velvet, stamped 'P*REMY'; the decoration refreshed
37¾ in. (96 cm.) high; 30¾ in. (78.5 cm.) wide; 26¾ in. (68 cm.) deep

£2,000-3,000 US$2,500-3,700
€2,300-3,300

Pierre Remy, *maître* in 1750.
With its bold sinuous outline embellished with floral garlands and a disk to the lower back, this generous fauteuil represents the early transitional phase in French *menuiserie* of the 1760s. Pierre Remy executed an identical pair, sold Christies London, 10 June 2015, lot 48 (£18,750); a further example is in a private collection.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

38

A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS

LAST QUARTER 18TH CENTURY

The circular drip-pans above nozzles cast with leaf-tips, on a tapering fluted shaft, on a domed foot cast with acanthus and beading
9 in. (23 cm.) high (2)

£2,000-3,000 US$2,500-3,700
€2,300-3,300





PROPERTY OF A LADY (LOTS 2 & 39)

■*39

A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE BUREAU PLAT

BY JEAN-FRANCOIS DUBUT, LAST QUARTER 18TH CENTURY

The rectangular top inset with a gilt-tooled tan leather writing surface above three frieze drawers reversing to faux drawers flanked by drapery-swagged angles, the sides with conformingly lined leather slides, on square tapering legs terminating in square sabots, stamped 'J. F. DUBUT' twice and 'JME' four times, partly remounted
30 in. (76 cm.) high; 57 in. (145 cm.) wide; 27¼ in. (69 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900

Jean-François Dubut, *maître* in 1760



■40

A VIENNESE ORMOLU, GREEN AND MIRRORED CUT-GLASS TWELVE-LIGHT CHANDELIER

CIRCA 1830

Centred by a large green glass ball cut with stars and faceted roundel motifs, issuing twelve serpent like scrolling branches interspersed with smaller conforming green glass balls and terminating in cylindrical nozzles and circular drip-pans hung with faceted pendents
44¼ in. (112.5 cm) high; 23 in. (58.5 cm.) wide

£7,000-10,000 US$8,600-12,000
€7,900-11,000

■41

A PAIR OF AUSTRIAN ORMOLU FOUR-LIGHT CANDELABRA

LATE 18TH CENTURY

The fluted shaft headed with three heads representative of the three ages, surmounted by an acanthus capital, issuing foliate scrolling branches, on a shaped triangular base with a ribbon-tied laurel frieze on ball feet
18¾ in. (48 cm.) high; 12 in. (30 cm.) wide (2)

£12,000-18,000 US$15,000-22,000
€14,000-20,000

The present candelabra, conceived in complex and time-consuming *repoussé* technique, relate in chasing finish and detail of the ornament to various items generally accepted as Viennese-work, such as a pair of vases, offered, Christie's London, 3 December 2014, lot 19. This technique is more closely connected to the decoration of gold and silver and interestingly, during the 18th Century, several Viennese *bronziers* emerged who were also recorded as goldsmiths. Director of the Akademie der bildenen kunste, Anton Domanöck (1713-1779) is known to have supplied a steel and gilt-bronze *gueridon* with a petrified wood top to Marie Antoinette in 1770, which remains on display at Versailles. Ignaz Joseph Würth (d. 1792), was a member of a prominent Viennese family of goldsmiths who supplied the Austrian Imperial family and whose signature appears on the gilt-bronze mounts of a pair of petrified wood urns, initially commissioned by Holy Roman Empress Maria Theresa but bequeathed to her son-in-law Louis XVI upon her death in 1780, which are now in the Petit Trianon (W. Koeppe, *Vienna Circa 1780: An Imperial Service Residcovered*, New York, 2010, p. 22, cat. 6).





PROPERTY FROM A PRIVATE COLLECTION

■42

A LATE EMPIRE ORMOLU-MOUNTED MAHOGANY, EBONISED, VERRE EGLOMISE AND MARBLE GUERIDON

CIRCA 1815-20

The circular top with a moulded rippled rim, centred by a flower goddess within a square inner and a circular outer frame filled with scrolling foliage and baskets of flowers and fruits, within a octagonal border with winged griffins, maidens and scrolling acanthus, with circular outer leaf-border, above a plain frieze, on slightly tapering columns headed by Doric capitals and terminating in spreading moulded bases on square plinths, on a tripartite concave base centred by a circular undertier inset with a panel of *Granito Rosso*, on a spraying ring turned shaft, on foliate lion-paw feet
30½ in. (77.5 cm.) high; 32½ in. (82.5 cm.) diameter

£20,000-40,000 US$25,000-49,000
€23,000-44,000

PROVENANCE:
Anonymous sale; Christie's, London, 13 December 2001, lot 480.





This striking guéridon with its large, intricately detailed *verre eglomisé* top is a rare survivor of a tiny group of luxurious pieces of furniture which combines technical virtuosity, sophisticated design and precious materials. Although the large size of the eglomisé panel is very unusual, what is truly remarkable is that the detail on this inherently fragile material remains virtually intact. The technique of *verre eglomisé*, or reverse-painting on glass, dates back to ancient Roman times but was revived at the beginning of the nineteenth century both in France and particularly in Russia. Innovative techniques facilitated the production of complex, contemporary designs which could be combined in striking new ways. The makers of *verre eglomisé* are essentially unknown as virtually all extant works are unsigned and were specifically commissioned by *ébénistes* or *marchands mérciers* to be incorporated into larger pieces. Antoine Rascalon (1742-1830) is one of the few known '*sculpteurs en graveurs sur glace*' and his workshop was adjacent to the Erard piano manufactory (M. Robin, "Antoine Rascalon," *L'Objet d'Art*, February 2003, pp.78-82). Rascalon supplied eglomisé panels for several pianofortes, including one panel which he signed "*antoine Rascalon fit 1809*." It was purchased by Madame Savary duchesse de Rovigo, in 1810 and is now in the collection of the Cité de La Musique, Paris (E.2001.5.1). Although it is possible that Rascalon could be the maker of the present table's panel, the panels on this pianoforte as well as others he is known to have supplied lack its painstaking detail.



43

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS
CIRCA 1740, IN THE MANNER OF JUSTE-AURELE MEISSONNIER

Decorated with scrolling foliage on a pierced flowering base
10 in. (25.5 cm.) high (2)

£5,000-8,000 US$6,200-9,800
€5,600-8,900

These candlesticks relate to designs by Juste-Aurèle Meissonnier (1695-1750), golsdmith to Louis XV, which were engraved by Gabriel Huquier (1695-1772) and published in *Le Livre de chandeliers de sculpture en argent*.
This pair of candlesticks were possibly originally conceived as a pair of candelabra with removable branches, as a pair of candelabra with identical shafts to the present lot is now in the collection of Residenzmuseum, Munich (BIII 10-14), and can be seen illustrated by H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Vol. I, Munich, 1986, p. 105, fig. 2.1.9.

■44

A LOUIS XV GREEN-PAINTED AND PARCEL-GILT BANQUETTE A LA TURQUE
BY MICHEL CRESSON, MID-18TH CENTURY

With out scrolling ends and seat rails carved with floral garlands, on cabriole legs headed with floral sprays, upholstered in a calico, stamped 'M.CRESSON', the decoration refreshed
37 in. (94 cm.) high; 74 in. (188 cm.) wide; 26¾ in. (68 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900

Michel Cresson, *maître* in 1740.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■45

A PAIR OF LOUIS XV LIGHT BLUE PAINTED FAUTEUILS

BY JEAN-BAPTISTE TILLIARD, CIRCA 1765

The top rails centred by a shell motif, flanked by foliate swags, with padded outswept scrolling arms, the supports carved with further foliate swags and a Greek key motif, above the seat rail carved with a central shell, on scrolling cabriole legs headed by rosettes, upholstered in a blue and white floral fabric, each stamped 'TILLIARD', the decoration refreshed
38 in. (96.5 cm.) high; 24⅞ in. (63 cm.) wide; 21 in. (53.5 cm.) deep (2)

£20,000-40,000 US$25,000-49,000
€23,000-45,000

PROVENANCE:
Property of a private collector, Christie's, New York, 20 October 2006, lot 810 ($156,000).

Jean-Baptiste Tilliard (1686 - 1766), *maître* in 1717, *menuisier du Garde-Meuble du Roi* from 1728 and active until 1766, and Jacques-Jean-Baptiste Tilliard (1723 - 1798), *maître* in 1752, *menuisier du Garde-Meuble du Roi* from 1766.

Although the cartouche-shaped back and cabriole legs on this pair of *fauteuils* harks back to the *rocaille* of the 1750s, the use of Greek key arm terminals represents among the earliest stirrings of the neo-classical style. Tilliard - alongside Louis Delanois - was leading the way in neo-classical designs, including the use of oval backs, in the early 1760s. This is confirmed by the historically significant miniature chair by Tilliard, which was acquired by Lord Coventry from Simon-Phillippe Poirier between 1763 - 1768 (sold Christie's, New York, 26 October 2001, lot 88). Another example of related early neoclassicism in a Tilliard design for seat furniture is seen in a suite of polychrome-painted transitional seat furniture, stamped by Tilliard, sold from the Champalimaud collection, Christie's, London, 6 July 2005, lot 10.

THE TILLIARD DYNASTY

Jean-Baptiste Tilliard was one of the pre-eminent *menuisiers* of his day. He worked in conjunction with his brother Nicolas (until 1750) and from 1752 with his son Jean-Baptiste II, all three using the same stamp. He received regular Royal commissions as well as from a large number of distinguished clients. Jean-Baptiste II worked under his father's direction until 1766, probably dealing with *boiseries* and room decoration.



■46

A REGENCE BEECHWOOD CANED FAUTEUIL
ATTRIBUTED TO P. GUERILLOT, CIRCA 1725

The slightly curved caned back surmounted by a shell motif flanked by scrolling foliage, with pronounced scrolling shoulders, one with a bat motif, the other with an aquatic plant motif, the padded outswept scrolling arms carved with acanthus and shells above a shaped seat rail carved with shells and palmettes against a trellis ground, on cabriole legs surmounted by *rocaille* motifs, with a cream leather squab cushion
36½ in. (93 cm.) high; 27¼ in. (69.5 cm.) wide; 25 in. (63.5 cm.) deep

£6,000-10,000 US$7,400-12,000
€6,700-11,000

A nearly identical example of this model, stamped by the unrecorded *menuisier* P. Guerillot, was sold in the collection sale of Heli de Talleyrand Duc de Talleyrand, Christie's, Paris, 26 November 2005, lot 261 (€19,200, with premium).
This *avant garde* fauteuil illustrates a moment of flux in the history of furniture, at the crossroads of the Régence et Louis XV styles. The presence of the bat wing motif on the left upright, called *"en aile de chauve-souris"*, is very much in the Régence spirit, while the change towards Louis XV can subtly be seen flowing into the design through the cabriole legs, curve to the arms, and the disappearance of the stretcher.



A nearly identical model from the collection of Heli de Talleyrand Duc de Talleyrand. ©Christie's Images

47 No lot

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





PROPERTY FROM A PRIVATE GENOESE PALAZZO

■~48

A REGENCE ORMOLU-MOUNTED AMARANTH AND TULIPWOOD BUREAU PLAT

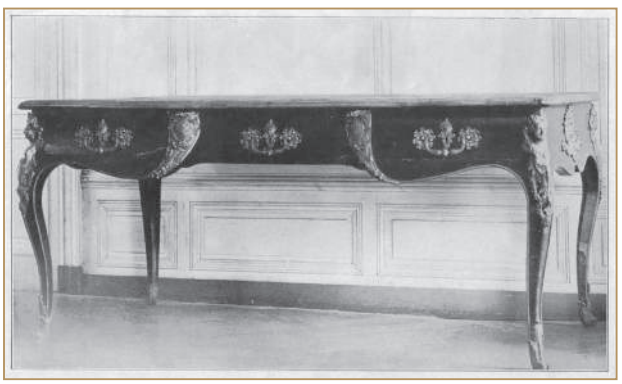
CIRCA 1725

The rectangular gilt-tooled red leather-lined top with moulded and reeded borders above a recessed central drawer flanked by gadroons and acanthus, flanked on either side by a rounded drawer, each mounted with satyr mask escutcheons and *rocaille* drop handles issuing from foliate rosettes, the reverse with simulated drawers, the shaped sides centred by *espagnolette* masks, on cabriole legs headed by bearded masks and terminating in foliate scrolling sabots
30¾ in. (78 cm.) high; 77½ in. (197 cm.) wide; 36¾ in. (93.5 cm.) deep

£50,000-80,000 US$63,000-100,000
€57,000-90,000

PROVENANCE:
Anonymous sale, Sotheby's, Monaco, 25 October 1981, lot 100.

This superb and grand *bureau plat* conceived during the late Régence period *circa* 1725 is reminiscent to a series of celebrated bureau plats with innovative bold sinuous shaped friezes on cabriole legs developed in the workshop of André-Charles Boulle (1642-1732) around 1715-20. The present belongs to a small group of desks probably produced by a same unknown although highly skilled cabinetmaker such as Noël Gérard (d.1732) or Etienne Doirat (d.1736), including the desk from the collection of the naturalist Georges-Louis Leclerc de Buffon (1707-1788), sold at Sotheby's, Paris, 9 April 2008, lot 84. The Buffon desk, although of almost identical shape, has straight drawers whereas the drawers on the present desk are matching the curves of the frieze, indicating a slightly later production. Other important desks from this group are recorded such as the desk sold anonymously at Christie's, London 2 December 1976, lot 76 and at Ader, Palais Galliéra, Paris, 9 June 1972, lot 141. The rich mounts visible on the present desk are also reminiscent of the *oeuvre* of André-Charles Boulle, with female masks surmounted by palmettes to the sides and satyr figural escutcheons deriving from those produced by the celebrated *ébéniste*. The large faun's masks *chutes* are more unusual and appear on a Régence commode sold from the collection of the Duke of Westminster at Christie's, London, 5 July 2007, lot 38.



The related bureau formerly in the collection of Georges-Louis Leclerc de Buffon, photographed in 1911.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





49

A LOUIS XVI ORMOLU ENCRIER
LAST QUARTER 18TH CENTURY

The shaped rectangular top with canted corners, fitted with a pen-tray, and two lidded inkwells, above a pierced trellis frieze lined with silk, centred to the front with a rosette, the angles with further rosettes, on a gadrooned plinth on toupie feet
3¾ in. (9.5 cm.) high; 9 in. (23 cm.) wide; 5¼ in. (13 cm.) deep

£6,000-10,000 US$7,400-12,000
€6,700-11,000





PROPERTY OF A LADY

50

A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK
DAVID-FREDERIC DUBOIS, PARIS, CIRCA 1780-85, THE CASE ATTRIBUTED TO MARIE-JOSEPH COTTIN

The drum case, surmounted by the infant Hercules, above a standing Nemean lion and shaped rectangular plinth, the white enamel dial signed 'Dd. Fc. Dubois / A PARIS', the twin barrel movement with later anchor recoil escapement, silk suspension, trip repeat, strikework to the backplate and engraved 'DFDB / 1184'
16¾ in. (42.5 cm.) high; 10¾ in. (27.5 cm.) wide; 5½ in. (14 cm.) deep

£5,000-8,000 US$6,100-9,800
€5,600-8,900

David-Frédéric Dubois, received as *maître* in 1780 and established rue Saint-Honoré by 1781.
Marie-Joseph Cottin, *fondeur, maître* in 1772, is recorded in the tax rolls of 1786.

Please see www.christies.com for further information on this lot.

■51

A LOUIS XIV WHITE MARBLE BAS RELIEF
LATE 17TH/EARLY 18TH CENTURY, THE FRAME 19TH CENTURY

Depicting Louis XIV dressed as a Roman Emperor in profile, on a later *rouge griotte* marble ground and ormolu frame
27 in. (68.5 cm.) high; 22 in. (56 cm.) wide

£7,000-10,000 US$8,600-12,000
€7,800-11,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■52

A PAIR OF LOUIS XVI GREY-PAINTED 'CHAUFFEUSE' CHAIRS

BY JACQUES-MARIN COURTOIS, LATE 18TH CENTURY

With moulded frames, the rectangular back supported by a volute, on a trapezoid seat, with rounded square rosettes to the front corners of the seat rail, above short tapering fluted legs, on toupie feet, upholstered in red cut velvet, each stamped 'COVRTOIS', redecorated
34 in. (86.5 cm.) high; 20½ in. (52 cm.) wide; 22 in. (56 cm.) deep (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

Jacques-Marin Courtois, *maître* in 1743.
This elegant pair of low chairs or *chauffeuses* were executed by Jacques-Martin Courtois (d. 1775). Various aspects of this model relate to the *oeuvre* of Georges Jacob, notably the rounded rosette to the seat-rail continuing the shape of the leg.



PROPERTY OF A GENTLEMAN

■*53

A LOUIS XVI MAHOGANY EXTENDING DINING TABLE

LATE 18TH CENTURY AND LATER

On canted square tapering legs terminating in brass sabots, mounted on castors, with four later extending leaves
28¾ in. (73 cm.) high; 130¼ in. (331 cm.) wide, when fully extended; 54½ in. (138.5 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900

PROVENANCE:
Mallett, London, 1976, where acquired by the present owner





PROPERTY FROM A PRIVATE MILANESE COLLECTION (LOTS 54, 103 & 337)

■54

A SET OF EIGHT LOUIS XVI MAHOGANY DINING CHAIRS

BY GEORGES JACOB, LATE 18TH CENTURY

Each with pierced fan-shaped splat open back with a central star, the circular orange leather seat above tapering stop-fluted legs headed with rosettes, on bun feet, stamped 'G. JACOB', five of of the chaises with a period label inscribed: '*Sal à Manger de M. Giber*'

36⅝ in. (93 cm.) high; 19¼ in. (49 cm.) wide; 18½ in. (47 cm.) (8)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

Georges Jacob, *maître* in 1765.

With their distinctive pierced fan and star-adorned backs, these elegant and refined chairs are characteristic of the *goût anglais*, which was based on English chair patterns such as those by George Hepplewhite (d.1786) and Thomas Sheraton (d.1806). Both these designs and the introduction of hard tropical mahogany to France, allowing for intricately-carved rather than upholstered backs, transformed chair-making in France in the 1780s. The present model is one of the most original of Jacob's pierced fan-backed chairs. A similar example in the Musée des Arts Décoratifs is illustrated in G. Janneau, *Les Sièges*, Paris, 1967, p. 161, no. 304. A pair of identical chairs was sold, Christie's London, 7 December 2006, lot 3 (£7200). A further identical single chair, was sold Christie's Paris, 7-8 April 2005, lot 680 (€6600).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■55

A LATE LOUIS XVI ORMOLU-MOUNTED, POLYCHROME-PAINTED MARBLE, VERRE EGLOMISE, ENAMELLED AND LAPIS LAZULI MANTLE CLOCK

THE MOVEMENT BY ADAM LECHOPIE, PARIS, CIRCA 1794

The drum case surmounted by a palm leaf finial and a ribbon-tied garland, supported by two sphynxes, surmounted by urns issuing topiary, above a shaped rectangular base, the rounded edges painted with polychrome *arabesques*, centred by verre eglomisé chequered panel with lapis lazuli medallion surrounded by a beaded frieze, on a leaf-tip border, on a conforming plinth and toupie feet, the white enamel dial with Revolutionary month and date calendar, pierced gilt hands and signed 'Lechopie A PARIS', the twin barrel movement with recoil anchor escapement, silk suspension and countwheel strike to bell, the marble base later, the lapis lazuli panel possibly associated

20½ in. (52 cm.) high; 12¾ in. (32 cm.) wide; 5¾ in. (14.5 cm.) deep

£20,000-30,000 US$25,000-37,000 €23,000-34,000

Adam Lechopie received as *maître* 10 January 1758, established rue Neuve-des-Petits-Champs. He had an important production of decorative clocks using cases by F. Goyer, J. and J.J. de Saint-Germain, L.P. Thomire, F. Vion, M. Poisson and Osmond.

THE GREGORIAN AND REVOLUTIONARY CALENDARS

Decimal or Revolutionary time was adopted by decree of the National Convention on November 24, 1793. It stipulated that the Gregorian calendar should be abandoned and replaced by the Republican calendar which divided the day into ten hours each with one hundred minutes and then further sub-divided into one hundred seconds. Although perhaps a logical 'simplification' of timekeeping the habits of the populous were difficult to change. The new system meant having to design a new dial and to this end a competition was organised to invent one that was clear and easy to read.

A clock of this same model but with a painted mythological scene in place of the lapis was formerly in the collection of Karl Lagerfeld, sold, His sale, Christie's, Monaco, 29 April 2000, lot 249. This same model is also illustrated in P. Kjellberg, *Encyclopédie de la pendule française du Moyen Age au XXe*, Paris, 1997, p. 281, fig. E.

A further example of this model but with a Wedgwood plaque in place of the lapis was sold from the collection of the Late Thelma Chrysler Foy, Parke-Bernet Galleries Inc., New York, 16 May 1959.

PROPERTY OF A GENTLEMAN

■56

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE
BY GUILLAUME BENEMAN, CIRCA 1790

The breakfront rectangular moulded white marble top above one narrow and one hinged articulated panelled door, each with three faux drawers above ormolu moulded edges, the rounded corners with *bretté* panels above fluted columns, raised on *toupie* feet, stamped 'G. BENEMAN' four times, originally with handles and further escucheons
39¾ in. (101 cm.) high; 75⅞ in. (193.5 cm.) wide; 27¾ in. (70.5 cm.) deep

£50,000-80,000 US$62,000-98,000
€56,000-89,000

PROVENANCE:
With Galerie Adriano Ribolzi, Monaco.

Guillaume Beneman, *maître* in 1785.
This impressive *commode à vantaux* with superb 'flamed' mahogany and sober architectural lines characteristic of the end of the reign of Louis XVI is stamped by the Royal cabinet-maker Guillaume Beneman. Its scale, breakfront façade, and mechanism *à brisure* (with hinged panels) relates to the commode delivered by the celebrated *ébéniste* on the orders of Jean Hauré in 1787 for Madame Thierry de Ville d'Avray's bedroom in the Hôtel du Garde-Meuble and later sent to King Louis XVI's *cabinet du Conseil* at the Tuileries Palace on May 15, 1792, sold at Christie's, New York, 21 October 1997, lot 282, now in the musée du Louvre (inv. num. OA5504).
This type of commodes *à brisure* seems to have been developed firstly by Adam Weisweiler around 1785 who produced a group of similar pieces, either in mahogany or with Japanese lacquer panels, including the commode delivered to Daguerre for the *cabinet intérieur* of Louis XVI at Saint-Cloud in 1788. A closely related commode veneered in burr-yew, with identical fluted uprights stamped by Weisweiler was offered at Sotheby's, Paris, 9 November 2012, lot 230, another related commode, stamped by Godefroy Dester who collaborated with Beneman and Weisweiler, was formerly in the collection of Princess Catherine de Cröy, and sold at Christie's, New York, 24 October 2017, lot 47.
Interestingly, the present commode *à vantaux* was almost certainly *en suite* with another commode sold from the collection of Sir Fairfax Leighton Cartwright (1857-1928) at Christie's, London 27 June 1968, lot 84. This commode, although with drawers fitted with handles and escutcheons, has an identical shape and measurements, the present commode was originally similarly mounted but the handles and escutcheons were probably removed when the pair was separated.

GUILLAUME BENEMAN, SUCCESSOR TO RIESENER

It is stamped by Guillaume Beneman. In 1785, this then relatively unknown *ébéniste* was chosen to succeed Jean-Henri Riesener (1734-1806) as main supplier to the Royal family, as part of a concentrated attempt to reduce court expenditure. Having previously worked in the Faubourg Saint-Antoine, the Paris parish where free craftsmen were allowed to exercise their profession without interference from the guilds, Beneman swiftly became *maître-ébéniste* in the very year 1785, the guild being forced by the police to waive all costs and duties, and in 1786 the court payed for the equipment of his workshop and hired a considerable number of assistants for him. Under these exceptional circumstances, Beneman was commissioned to modify and copy a number of pieces of furniture already in the possession of the King and his family, or bought on purpose to be adapted. He mainly worked under the artistic supervision of the sculptor Jean Hauré, gaining a very thorough understanding of the production of his predecessors, not only Riesener but other *ébénistes* as well. At the same time, he was acutely aware of the latest style propagated by the foremost *marchand-mercier* of the day, Dominique Daguerre, who in the late 1780s delivered many pieces of furniture to the court and with whose productions Beneman's work was often intended to harmonize (Alexandre Pradère, *Les ébénistes français de Louis XVI à la Révolution*, Paris, 1989, pp. 404-411).



The related commode almost certainly en suite with the present lot, from the collection of Sir Fairfax Leighton Cartwright. ©Christie's Images

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57

TWELVE MEISSEN PORCELAIN MONKEY BAND FIGURES

THE MAJORITY CIRCA 1755, BLUE CROSSED SWORDS MARKS TO TEN EXAMPLES, VARIOUS PRESSNUMMERN

Modelled by *J.J. Kändler*, standing on a scroll-moulded base, comprising: a drum-bearer, a piper with a drum, three songstresses, two trumpeters, a guitar-player, a lute-player, a bassoonist, a violinist and a bagpiper
The drum-bearer 4¾ in. (12.1 cm.) high (12)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

The Meissen monkey band, or *'Affenkapelle'*, was one of the later achievements of *J.J. Kändler*. In December 1753, Lazare Duvaux, the Paris *marchand-mercier*, supplied *'Mme la Marquise de Pompadour... Dix neuf figures de Saxe formant un concert de singes, avec les instruments & attributs, a 23l., 437 un pupitre même porcelaine, 6l'*. Indeed, the original inspiration for the band may have come from France where 'singeries' were aleady popular. See Robert Charleston, *The James A. de Rothschild Collection at Waddesdon Manor, Meissen and Other European Porcelain*, Fribourg, 1971, no. 63.

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58

A CONTINENTAL FAIENCE TUREEN AND COVER MODELLED AS A TURKEY

CIRCA 1760, ALMOST CERTAINLY SCEAUX

Naturalistically modelled, with very finely painted plumage, standing on a grassy mound base
20½ in. (52 cm.) long; 14½ in. (37 cm.) high

£35,000-40,000 US$43,000-49,000
€39,000-44,000

PROVENANCE:
Charles Antiq Collection, sold Hôtel Drouot, Paris, 3-6 April 1895, lot 305.
M.S. Lion Collection.

EXHIBITED:
Paris, Musée des Arts Décoratifs, *l'Exposition rétrospective de la Faïence Française*, 1932, no. 1597.

LITERATURE:
Dr. Chompret, *Répertoire de la Faience Française*, Paris, 1933, Vol. II. pl. 56 (where it is attributed to Marseille).

Although tureens of this type have been attributed to Marseille, there are tureens of very similar form which bear factory marks for Sceaux and Höchst. The construction of the base of the present lot matches tureens marked as Sceaux. A Sceaux pheasant tureen (with a fleur-de-lys mark) with a lower body, tail, legs and base very similar to the present lot was sold in these Rooms on 17 April 2000, lot 74. A Sceaux cockerel tureen of similar type (also marked) now in the Winterthur Museum, Delaware, is illustrated by Carl Dauterman and John Austen, *Selections from the Campbell Museum Collection*, 1983, no. 69. A similar tureen (with a Höchst wheel mark), was sold from the d'Heli de Talleyrand Duc de Talleyrand Collection by Christie's Paris on 26 November 2005, lot 114, and a similar (unmarked) turkey tureen was sold by Sotheby's on 2 March 1993, lot 237, where it was attributed to Marseille.

PROPERTY FORMERLY IN THE COLLECTION OF THE DUKE AND DUCHESS OF WINDSOR (LOTS 59-67)



The Duke and Duchess of Windsor, in the drawing room of their Paris home
© Photo by Horst P. Horst/Conde Nast via Getty Images.



59

A CHELSEA PORCELAIN SCENT-BOTTLE AND STOPPER
CIRCA 1755, THE GILT-METAL MOUNTS LATER

Modelled as a seated pug-dog
2½ in. (6.3 cm.) high

£1,200-1,800 US$1,500-2,200
€1,400-2,000

For an example of this model see G. E. Bryant, *The Chelsea Porcelain Toys*, London, 1925, p. 51, pl. 5.





60

TWO GILT-METAL-MOUNTED MEISSEN PORCELAIN MODELS OF PUGS
CIRCA 1745

Naturalistically modelled by *J.J. Kändler*, seated on their haunches, the bitch suckling a puppy, on oval mound bases applied with flowers and foliage
7¼ in. (18.2 cm.) high overall (2)

£5,000-8,000 US$6,200-9,800
€5,600-8,900

Kändler's Taxa for June 1744 notes *2 neue Mops Hunde auf einem Rasen sitzend, angefangen zu poussiren und selbigen die gehörige Action und Gestalt gegeben, welche hernach dem Bildhauer Reinicken vollends fertigen lassen.* The record for December of the same year includes a description of the female pug, both models corresponding to the present examples. See Rainer Rückert, *Meissener Porzellan 1710-1810*, Munich, 1966, nos. 1091 and 1092 for examples of these models.

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61

TWO MEISSEN PORCELAIN MODELS OF PUGS
CIRCA 1750, TRACES OF BLUE CROSSED SWORDS MARK TO ONE

Naturalistically modelled by *J.J. Kändler*, seated on their haunches on tasselled cushions painted with flowers
The tallest 4½ in. (11.5 cm.) high (2)

£2,500-4,000 US$3,100-4,900
€2,800-4,500

For a similar model see Rainer Rückert, *Meissener Porzellan 1710-1810,* Munich, 1966, no. 1093.



61



62

62

TWO MEISSEN PORCELAIN MODELS OF PUGS
CIRCA 1745, BLUE CROSSED SWORDS MARKS TO BACK OF BASES

Naturalistically modelled by *J.J. Kändler*, seated on their haunches, the bitch suckling a puppy, on oval mound bases applied with flowers and foliage
The male pug 6⅛ in. (15.5 cm.) high (2)

£5,000-8,000 US$6,200-9,800
€5,600-8,900

63

TWO ORMOLU-MOUNTED MEISSEN PORCELAIN MODELS OF PUGS
19TH CENTURY, BLUE CROSSED SWORDS MARK TO THE BACK OF ONE

Naturalistically modelled, seated on their haunches, the bitch suckling a puppy, on mound bases applied with flowers and foliage, on ormolu stools with tapering legs
8½ in. (21.6 cm.) high overall (2)

£2,000-3,000 US$2,500-3,700
€2,300-3,400





65

A GERMAN LARGE PORCELAIN MODEL OF A PUG, A MEISSEN PORCELAIN LATER-DECORATED MODEL OF A PUG AND ANOTHER SMALLER
19TH CENTURY, THE MEISSEN EXAMPLE WITH BLUE CROSSED SWORDS MARK

Modelled seated on cushions, the large example with one paw raised
The large model 9¾ in. (24.7 cm.) high (3)

£1,000-1,500 US$1,300-1,800
€1,200-1,700

64

TWO MEISSEN PORCELAIN MODELS OF PUGS
CIRCA 1745, BLUE CROSSED SWORDS MARKS

Naturalistically modelled by *J.J. Kändler*, seated on their haunches, the bitch suckling a puppy, on oval mound bases applied with flowers and foliage
6 in. (15.1 cm.) high (2)

£4,000-6,000 US$5,000-7,400
€4,500-6,700





66

TWO ORMOLU-MOUNTED MEISSEN PORCELAIN FIGURAL COMPORTS
ONE CIRCA 1760, THE OTHER EARLY 19TH CENTURY, THE FRENCH MOUNTS 19TH CENTURY

Each modelled with two children embracing around a tree-stump and supporting an oval pierced basket, on high mound bases
11⅝ in. (29.5 cm.) high (2)

£2,000-3,000 US$2,500-3,700
€2,300-3,400



67

TWO ORMOLU-MOUNTED MEISSEN PORCELAIN FIGURAL COMPORTS
19TH CENTURY, THE MOUNTS FRENCH

Each modelled with a shepherd peeping around a tree at a shepherdess, the shepherdess seated and making a garland of flowers
15¾ in. (40 cm.) high (2)

£1,000-1,500 US$1,300-1,800
€1,200-1,700



68

A MEISSEN PORCELAIN GROUP OF THE IMPETUOUS LOVER
CIRCA 1740-45, BLUE CROSSED SWORDS MARK AND PRESSNUMMER 45 TWICE

Modelled by *J.J. Kändler*, with a shepherdess turning away from her kneeling lover, with Cupid pulling his hair and with Harlequin behind them, on a shaped mound base applied with flowers and foliage
6½ in. (16.5 cm.) high

£20,000-30,000

US$25,000-37,000
€23,000-34,000

This group is mentioned in Kändler's *Taxa* where he describes the scene in detail. The group portrays a high ranking lady, dressed as a shepherdess, courted by a youth who is below her in rank and wealth (indicated by his out-turned empty pocket). Cupid restrains and beats the youth as unworthy of the match and Harlequin stands behind them all, mocking the suitor and gesticulating with his fingers.

An example of this model is in The Gardiner Museum, Toronto (museum number G83.1.911). See also Ulrich Pietsch *et al., Triumph of the Blue Swords*, Staatliche Kunstsammlungen, Exhibition Catalogue, Dresden 2010, pp. 317-318, no. 351.

69-70 No Lots



■*71

A NORTH ITALIAN CARVED GILTWOOD MIRROR

LATE 17TH/EARLY 18TH CENTURY, IN THE MANNER OF ANDREA FANTONI (1659-1734)

The rectangular plate and moulded border surrounded by an elaborate, scrolling acanthus frame

33½ in. (85 cm.) high; 30 in. (76 cm.) wide

£5,000-8,000 US$6,300-10,000
€5,700-9,100

This type of boldly carved scrolled acanthus mirror was produced in various centres in Italy including Lombardy, Veneto and Rome in the late 17th and the first half of the 18th Century. Carvers were inspired by engravings such as those executed by the *ornemantiste* Filippo Passarini (1638-1698) in *'Nuove invenzioni d'ornamenti d'architettura e d'intagli diversi'*, published in Rome in 1698 (see E. Colle, *Il Mobile Barocco in Italia*, Milano, 2000, p.110, pl.24). This mirror is reminiscent of the work executed by the workshop of the Fantoni family in Rovetta (near Bergamo). One of the leading names in the art of *'Intaglio'*, Andrea Fantoni (1659-1734) came from a dynasty of carvers renowned for their celebrated work in churches around Bergamo as early as the mid-15th Century. With his brothers Donato and Gian Battista, Andrea led the workshop and florished in the production of such sought-after mirrors. Designs and drawings relating to this type of mirror are in the Fondazione Fantoni in Rovetta. (*op. cit.* p.386, pl.96, and C.Alberici, *Il Mobile Lombardo*, Milano, 1969, pp.96-97).



■*72

A NORTH-ITALIAN GILTWOOD BENCH

PROBABLY PIEDMONT, MID-18TH CENTURY

The scrolling rocaille seat rail carved with leaves and with a central floral motif, above four cabriole legs carved with acanthus, upholstered in red and gold silk, originally light blue painted, the gilding later

19⅝ in. (50 cm.) high; 53⅛ in. (135 cm.) wide; 23 in. (58.5 cm.) deep

£3,000-5,000 US$3,800-6,300
€3,500-5,700

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*73

A PAIR OF NORTH ITALIAN PARCEL-GILT AND POLYCHROME-DECORATED BLACKAMOOR FIGURES

VENICE, FIRST HALF 18TH CENTURY

Modelled in elaborate gilt costumes, each holding an opposing hand aloft, standing on a rocky base, on top of a further detachable later rockwork base, the decoration retouched
69 in. (175 cm.) high; 22½ in. (57 cm.) wide (2)

£20,000-30,000

US$26,000-38,000
€23,000-34,000





Detail of the pierced backsplat

■*74

A SET OF SIX NORTH ITALIAN CHINOISERIE PARCEL-GILT, BLUE AND POLYCHROME-DECORATED 'LACCA' SIDE CHAIRS
VENETO, MID-18TH CENTURY

Each with a pierced backsplat decorated in relief, with birds amongst flowering branches and lotus blossoms above *chinoiserie* figures, the drop-in seats covered in peach silk, on four cabriole legs joined by an 'H'-shaped stretcher
40¼ in. (102 cm.) high; 20 in. (51 cm.) wide; 16½ in. (42 cm.) deep (6)

£7,000-10,000 US$8,800-13,000
€8,000-11,000

■*75

TWO NORTH ITALIAN POLYCHROME-DECORATED MAIOLICA MIRROR-FRAMES
PROBABLY LE NOVE DI BASSANO, 18TH CENTURY

Each moulded with a bearded mask and painted with flower-sprays, one mirror-plate reverse-etched with a classical female figure, the other with a lady holding a fan
27 in. (68.5 cm.) high; 13⅜ in. (34 cm.) wide (2)

£5,000-8,000 US$6,300-10,000
€5,700-9,100

For two similar mirror-frames see Saul Levy, *Maioliche Settecentesche Lombarde e Venete*, Milan 1962, pl. 286 and pl. 287.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



75



■*76

A NORTH ITALIAN BLUE GROUND AND POLYCHROME PAINTED 'LACCA' COMODINO

VENICE, MID-18TH CENTURY

The shaped simulated *breccia* marble top above a single shaped cupboard door revealing a shelf, painted with floral swags and *rocaille* motifs, the inside cupboard door painted with a loose bouquet and a bird, above four cabriole legs headed with shell motifs

30⅜ in. (77 cm.) high; 20⅜ in. (51.5 cm.) wide; 13 in. (33 cm.) deep

£15,000-25,000

US$19,000-31,000
€18,000-28,000

PROVENANCE:

With Tullio Silva, Milan, before 1979.

LITERATURE:

G. Morazzoni, *Mobili Veneziani del Settecento*, plate CDXXII.

This attractive Venetian *comodino laccato* with its rococo waved serpentine form is decorated throughout with turquoise *lacca* and contrasting delicate floral sprays and darker blue borders. It epitomizes the apogee of the 18th century Venetian production. Venice, with its extensive trading contacts with the East, was one of the first cities in Europe to produce imitations of oriental lacquer. While lacquer wares in Venice differed from other European centres by often imitating oriental lacquer, the *depentori* (Venetian craftsmen specialised in *lacca* decoration) decorated commodes, *comodini* and other wares with their own interpretations which often left little oriental influence to their production. Floral sprays against a ground colour (often turquoise as in this case) was one of the most favoured decorative schemes. This delightful example of *comodino* is among the most spectacular creations of Venetian cabinet-makers with its bombé shape and curvaceous form and delicate decoration, one of the key characteristics of Venetian mid-18th century furniture production. Its original decoration was protected by the varnish (sandracca) originally applied to the painted surface.









■*77

A PAIR OF NORTH ITALIAN RED-PAINTED AND PARCEL-GILT GIRANDOLE MIRRORS

VENETO, MID-18TH CENTURY

Each of cartouche-form, with pierced *rocaille* cresting above waisted sides cornered by scrolling shell motifs, the central mirror plate with a moulded border, the base with two associated serpentine spirally-fluted moulded glass candlearms hung with florette and cut-glass pendants, the decoration refreshed
40½ in. (103 cm.) high; 24½ in. (62.5 cm.) wide (2)

£8,000-12,000 US$11,000-15,000
€9,200-14,000

■*78

A NORTH ITALIAN PARCEL-GILT, CREAM AND POLYCHROME-DECORATED 'LACCA' ARMCHAIR

VENICE, MID-18TH CENTURY

The serpentine back centred with a gilt shell, and flanked by painted floral garlands, the back and shaped seat upholstered *à chassis* in red silk, between scrolling outswept arms, the seat rail centred by a palmette, above four cabriole legs on small bun feet
47¼ in. (120 cm.) high; 28⅜ in. (72 cm.) wide; 22¼ in. (56.5 cm.) deep

£8,000-12,000 US$11,000-15,000
€9,200-14,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■*79

AN ITALIAN PARCEL-GILT BLUE AND POLYCHROME-PAINTED ARMORIAL CREDENZA

ROME, LAST QUARTER 18TH CENTURY

The *pietra paesina* veneered marble top above two large moulded doors painted with reserves of floral swags and garlands, with *arabesque* motifs centred with a navette-shaped cartouche with a coat-of-arms depicting three bees for the Barberini family, within gilt borders, the side panels painted with matching reliefs, on small cabriole legs, the decoration largely original
36⅞ in. (93.5 cm.) high; 45¾ in. (116 cm.) wide; 26½ in. (67.5 cm.) deep

£15,000-25,000 US$19,000-31,000
€18,000-28,000

PROVENANCE:
By Repute, Barberini Family, Rome.

The stylized coat-of-arms painted on the paneled doors of this credenza surmounted by a luxurious and rare pietra paesina veneered top, are that of the noble Roman Barberini family. The Barberini dynasty rose to prominence in 17th century Rome. They accumulated their wealth initially through both trade and marriage between other noble families. Through connections to the Catholic Church, the dynasty reached its fame with one papacy, Pope Urban VIII (1568-1644, who reigned as Pope from 1623 to his death). The Barberini were great patrons of the arts, and works with Barberini provenance can now be found in museums and collections around the world.



Detail showing the Barberini coat-of-arms



■*80

AN ITALIAN WHITE MARBLE SCULPTURE OF DIANA
LATE 17TH/EARLY 18TH CENTURY

Modelled standing, draped in classical dress with a quiver on her back and with a crescent-shaped head piece, with a hunting dog to her proper left side, on a naturalistic integral base
59¼ in. (150.5 cm.) high; 18½ in. (47 cm.) wide

£7,000-10,000 US$8,600-12,000
€7,800-11,000

***81**

A SILVER-GILT, ROCK CRYSTAL-MOUNTED AND ENAMELLED SMALL CASKET
LATE 19TH CENTURY, PROBABLY AUSTRIAN OR SOUTH GERMAN

Decorated overall with polychrome enamelled floral sprays, the hinged stepped lid above rock crystal baluster supports and a plinth drawer, on eight small scrolling feet with mask terminals, bearing a false signature and date to the underside
5¾ in. (14.5 cm.) high; 5½ in. (14 cm.) wide; 4⅜ in. (11 cm.) deep

£1,500-2,500 US$1,900-3,100
€1,800-2,800



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*82

A SET OF EIGHT NORTH ITALIAN EMPIRE PARCEL-GILT AND CREAM-PAINTED STOOLS

LOMBARDY, EARLY 19TH CENTURY

The seat-rails carved with rosettes and acanthus, on tapering legs with bun feet, upholstered in pale green and cream silk with floral wreaths and swags, the decoration refreshed
18½ in. (47 cm.) high; 17½ in. (44.5 cm.) wide; 18 in. (45.5 cm.) deep (8)

£7,000-10,000 US$8,800-13,000
€8,000-11,000

PROVENANCE:
Probably from a Milanese Royal palace.
Collection Pisa, Italy, until sold at auction, 'Raccolta Pisa', Milan, 1937.



A larger canapé of the same suite illustrated in
U. Ojetti, Raccolta Pisa, 1937, vol. 2, plate CCII

■*83

A PAIR OF NORTH ITALIAN EMPIRE PARCEL-GILT AND CREAM-PAINTED CANAPES

LOMBARDY, EARLY 19TH CENTURY

The top rails carved with rosettes above three gilt columns, the central one headed with a female mask, flanked on either side by ribbons and floral swags surrounding a central medallion, the seat rail carved with floral garlands above five tapering legs with acanthus and leaf-tips, on bun feet, upholstered in pale green and cream silk with floral wreaths and swags, the decoration refreshed
39½ in. (100 cm.) high; 61⅛ in. (155 cm.) wide; 21½ in. (54.5 cm.) deep (2)

£10,000-15,000 US$13,000-19,000
€12,000-17,000

PROVENANCE:
Probably from a Milanese Royal palace.
Collection Pisa, Italy, until sold at auction, 'Raccolta Pisa', Milan, 1937.

This set of seat-furniture (lots 82-83) is part of a larger suite almost certainly from a Milanese Royal Palace. One sofa from the *suite* is now in the Royal Palace of Stupinigi, another at La Fenice Opera theatre in Venice, and a third example at the Villa napoleonica dei Mulini, Porto Ferraio, Elba island (illustrated in E. Colle, *Il Mobile Impero In Italia*, Milan, 1998, p. 260, pl. 83.). A larger *divano* and chairs from the same suite are illustrated *in situ* in U. Ojetti, *Raccolta Pisa*, 1937, vol. 2, pl. CCII.





PROPERTY OF A LADY

■84

A NORTH ITALIAN CREAM AND POLYCHROME-DECORATED PARCEL-GILT 'LACCA' SOFA

GENOA, MID-18TH CENTURY

The serpentine back centred by a scrolling leaf issuing floral garlands and flanked by painted scrolling branches above a padded back upholstered *à châssis* in red silk with silver thread motifs, with outswept arms, on eight cabriole legs carved and painted with floral and *rocaille* motifs
46 in. (117 cm.) high; 68¼ in. (173.5 cm.) wide; 24 in. (61 cm.) deep

£8,000-12,000

US$9,800-15,000
€8,900-13,000

PROVENANCE:
With Giuseppe Rossi, Turin.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY OF A GENTLEMAN

■*85

A NORTH ITALIAN GILT-METAL, ROCK CRYSTAL AND CUT-GLASS TWELVE-LIGHT CHANDELIER

GENOA, MID-18TH CENTURY

Of open cage form, hung overall with droplets, pendants and facetted lozenge-shaped elements, issuing C-scroll branches with drip-pans and nozzles, further hung with tiers of scrolling floral pendants, minor losses and replacements
49 in. (124.5 cm.) high; 45 in. (114.5 cm.) diameter

£30,000-50,000

US$38,000-63,000
€35,000-57,000

PROVENANCE:
Anonymous sale; Christie's London, 4 July 2017, lot 137.



86

86

A PAIR OF SEVRES PORCELAIN FOND BRUN-POURPRE VASES
1840, BLUE STENCILLED LP MONOGRAM AND DATE 1840 TO THE INSIDES

Decirated in platinum, gilding and enamels with cameo profiles of 'Neptune' and 'Amphitrite', the reverses with nautical medallions, one with an ancient Greek ship with 'Argo' on its sails, named 'NAVIGATION ANTIQUE' in a tablet below, the other with an anchor and various navigational instruments, named 'NAVIGATION MODERNE' below, within gilt rope twist roundels, flanked by aquatic attributes, gilt flying fish and albatross
13¼ in. (33.5 cm.) high (2)

£7,000-10,000 US$8,600-12,000
€7,900-11,000

These vases are listed in the Sèvres archives as having entered the manufacturer's warehouse on 17 September 1840, with a price of 200 *francs* per vase, or 400 *francs* for both (register VV3, folio 77. no. 20). At the date of publication an extensive search of the archives has not been completed and the recipient of these vases may yet be established.
A similar vase was sold by Christie's New York on 21 April 2010, lot 183.
This example was delivered by order of M. Torret, the French minister of Agriculture and Commerce, to Hippolyte Dussard, prefect of the lower department of the Seine on 7 August 1848.



87

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



88



THE PROPERTY OF A PRIVATE COLLECTION (LOTS 87 & 88)

87

A CAPODIMONTE (CARLO III) PORCELAIN CHOCOLATE OR COFFEE-CUP AND SAUCER

CIRCA 1750, BLUE FLEUR DE LYS MARKS

Painted in the Meissen style in the manner of *Klinger*, with scattered butterflies, insects and a chrysalis

£4,000-9,000 US$5,000-11,000
€4,500-10,000

The naturalistic insects painted on this cup and saucer are after the prints by Joris Hoefnagel, 'Insects Diversae Insectarum Volatilium' published in 1630. For a full discussion of lepidopteral decoration on Capodimonte porcelain, see Angela Caròla-Perrotti *et al., Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinandea, 1743-1806*, Museo Archeologico Nazionale, Naples, Exhibition Catalogue, 1986, pp. 140-141 and p. 143 for two engravings of insects. Also see col. pl. XXIX for a service with similar borders, of which this lot perhaps forms a part. A part service with this decoration was sold Bonhams, London, 2 July 2019, lot 133.

88

A PAIR OF SILVER-GILT-MOUNTED CAPODIMONTE (CARLO III) PORCELAIN TEA-CANNISTERS AND COVERS

CIRCA 1750, THE FINIALS PROBABLY LATER

The gilt-scroll ground of each reserved with four ogival quatrefoil gilt-band cartouches enclosing landscape vignettes painted in shades of green by *Giovanni Caselli* with figures by ruins
6⅛ in. (15.7 cm.) high overall (2)

£20,000-30,000 US$25,000-37,000
€23,000-34,000

LITERATURE:
Francesco Stazzi, *Porcellane Italiane,* Milan, 1964, pl. XXX, where he refers to them as tea cannisters.



■~89

AN ITALIAN KINGWOOD, TULIPWOOD, AMARANTH AND FRUITWOOD PARQUETRY PEDESTAL DESK

LATE 18TH CENTURY

The sliding rectangular top inlaid with a central cypher, within a diamond shaped border, surrounded by a further rectangular border with rosettes to each corner, above a central leather lined writing slide, above a central faux frieze drawer and kneehole, flanked by four drawers on each side, the top of which concealing secret compartments, the back with two cupboads, each with an adjustable shelf, on small cabriole legs

34¼ in. (87 cm.) high; 54 in. (137 cm.) wide; 31 in. (79 cm.) deep

£4,000-6,000 US$5,000-7,500 €4,600-6,800





90

AN ITALIAN GILT-BRONZE AND MARBLE SCULPTURE OF A LION

19TH CENTURY

Modelled as a male lion bent to drink, in a *brèche* marble rockwork base

6¾ in. (17 cm.) high; 10¼ in. (26 cm.) wide; 7¾ in. (19.5 cm.) deep

£1,500-2,000 US$1,900-2,500 €1,700-2,300

■**91**

AN ITALIAN GILTWOOD AND POLYCHROME PAINTED FIRESCREEN

MID-18TH CENTURY

The moulded shaped frame centred to the top by a floral motif, decorated with *grotesque* figures emblematic of the arts and virtues, on scrolling foliate feet, the reverse upholstered in red silk

41¾ in. (106 cm.) high; 42¾ in. (111 cm.) wide; 11 in. (28 cm.) deep

£1,500-2,000 US$1,900-2,500 €1,700-2,300





PROPERTY OF A SPANISH NOBLE COLLECTION

■92

A PAIR OF NORTH ITALIAN BOIS CITRONNIER, AMARANTH AND MARQUETRY COMMODES

LATE 18TH CENTURY, PROBABLY LOMBARDY

The rectangular top, front and sides inlaid with a Greek key border, with two drawers inlaid *sans traverse*, mounted with gilt-metal ribbon tied handles and escutheons, on square faux-fluted tapering legs; the escutcheons replaced

33⅞ in. (86 cm.) high, 44⅞ in. (114 cm.) wide, 22½ in. (57 cm.) deep (2)

£30,000-50,000

US$38,000-62,000
€34,000-56,000

PROVENANCE:

The collection of María de La Paz Fernández de Córdoba y Fernández, XVth Duchess of Lerma (1919-1998), and thence by descent.





93

AN ITALIAN ORMOLU-MOUNTED EGYPTIAN PORPHYRY 'BAGNAROLA'

THE PORPHYRY 18TH CENTURY, THE MOUNTS 19TH CENTURY

The rounded rectangular basin decorated with floral swags issuing from female masks and supported by four goats

6 in. (15 cm.) high; 16½ in. (42 cm.) wide; 8¾ in. (22 cm.) deep

£12,000-18,000 US$15,000-22,000 €14,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 27 November 1976, lot 28.

The Collection of Mr. and Mrs. Franklin N. Groves; their sale; Christie's, New York, 15 October 1988, lot 16.

The Collection of Mrs. Susan Gutfreund.

94

A PAIR OF NEOCLASSICAL ORMOLU-MOUNTED QUARTZ AND ROUGE GRIOTTE MARBLE CANDLESTICKS

LATE 18TH/EARLY 19TH CENTURY, POSSIBLY ITALIAN

The turned tapering shaft surmounted by an urn-shaped nozzle, supported by three reclining lions, on a concave sided tripartite base and *lambrequins* frieze above lion monopedia, on a conforming plinth (2)

£7,000-10,000 US$8,600-12,000 €7,800-11,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY OF A LADY

■95

A LOUIS XVI ORMOLU, PATINATED BRONZE AND MARBLE MANTEL CLOCK

LATE 18TH CENTURY

The barrel shaped drum surmounted by a goat and grape vines, flanked by a bacchanalian figure and a fawn, above a wine urn, on a shaped white marble base decorated with a low relief plaque displaying a bacchanalian procession, on toupie feet, the white enamel dial with Roman numerals, the twin barrel movement with recoil anchor escapement, silk suspension and countwheel strike to bell

22 in. (56 cm.) high; 22¼ in. (56.5 cm.) wide; 5½ in. (14 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000

PROVENANCE:

Anonymous sale, Christie's, Monaco, 21 June 1992, lot 61, where purchased by the present owner.

The present bacchanalian goat motif is one oft-used at the end of the 18th century by the most celebrated *bronziers*, such as Gouthière and Thomire. The model of the goat as well as the quality of execution and *ciselure* is reminiscent of a pair of *chenets* attributed to Gouthière probably realised for the Trianon, which are now in the Swan Collection, The Fine Arts Museum Boston (inv. 27.521.1-2).

However, this clock differs from other models in sculptural nature of the composition as a whole, which is pulsing with life and movement. The female figure lays precariously across the clock movement, which is subtly modelled as a wine barrel, feeding grapes to the clambering goat, as the *putto* satyr trails behind, each character bracing for balance. A known closely related clock entirely in gilt-bronze, with the female figure holding a tambourine, and with a convex-fronted socle was sold anonymously Sotheby's London, 8 July 1983, lot 116. A clock similar in theme but more static is composition, dated 1780, was again anonymously sold, Sotheby's, London, 11 December 1981, lot 101, and another clock with a similar female figure, lying back across the barrel is in the collection of the Pavlovsk Palace, Russia, and is illustrated in A. De Gourcuff, *Pavlovsk, The Collections,* 1993, Paris, p. 184, fig. 7.





96

A PAIR OF RUSSIAN ORMOLU AND GREEN-PAINTED BRONZE CANDLESTICKS
EARLY 19TH CENTURY

Each of tapering shape with ram masks, the base with palmette and foliate motifs
14 in. (35.5 cm) high (2)

£4,000-6,000 US$5,000-7,400
€4,500-6,700

Please see www.christies.com for further information on this lot.



97

A PARIS PORCELAIN NAPLES-DECORATED (SEBASTIANO CIPOLLA) TOPOGRAPHICAL PLATE
CIRCA 1830, BLUE ENAMEL SCRIPT CIPOLLA IN NAPOLI MARK, INCISED MARK

Painted with figures by a building in an avenue of trees within a tooled gilt foliate border, titled *Strada de Bagnioli* in black script to the reverse
8¾ in. (22.2 cm.) diameter

£1,800-2,500 US$2,300-3,100
€2,100-2,800

A plate bearing the same script 'Cipolla in Napoli' mark, painted with a figural scene, is in the British Museum, London (museum no. AF.3241).

■98

A CHARLES X ORMOLU-MOUNTED MALACHITE STRIKING MANTEL CLOCK
CIRCA 1820

The arched case centred by a dial above a niche containing a fountain, flanked by two river Gods, on a shaped rectangular base decorated with an aquatic trophy, on a further plinth with a leaf-tip frieze, on block feet, the twin barrel movement with silk suspension, pierced countwheel and strike to bell
17 in. (43 cm.) high; 10 in. (25.5 cm.) wide; 5¼ in. (13 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900



99

A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE CANDLESTICKS

CIRCA 1810, IN THE MANNER OF PIERRE-PHILIPPE THOMIRE

Each shaft modelled as a classically-draped maiden holding a ewer and a wreath, surmounted by a tasselled band and palmette-cast nozzle, above a pedestal mounted with masks and star-studded motifs on an anthemion-cast circular base, each with bronzier marks `GI`
14 in. (35 cm.) high (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

A pair of candlesticks similar to the present lot are visible in the portrait of Letizia Bonaparte, Madame Mère by Jacques Sabit (1749-1803), now in the collection of the Musée Fesch (no. MNA 839.1.12).



■100

A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE SIX-LIGHT CANDELABRA

PROBABLY RUSSIAN, EARLY 19TH CENTURY

Each with a palmette and foliate clad tapering shaft issuing 'c-scroll' branches with winged lionesses and palmette ornated nozzles surmounted by a smoke shaped finial, on a trianglar base fitted with winged maidens on griffin monopedia, and a circular socle
each 24¾ in. (63 cm.) high (2)

£12,000-18,000 US$15,000-22,000
€14,000-20,000

The winged maidens decorating the lower part of the shaft are related to mounts of a pair of Russian Empire vases from circa 1800 (Christie's London, 25 November 2008, lot 19), attributed to the celebrated Russian *bronzier* Friedrich Bergenfeldt (1760-1814) who worked for the Imperial Court at St. Petersburg. The present pair of candelabra may also be compared to similar example sold Christie's, London, 4 December 2008, lot 15.

101 No lot



■△102

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE SEVEN-LIGHT CANDELABRA

EARLY 19TH CENTURY, AFTER THE MODEL BY FRANCOIS-THIMOTEE MATELIN

Each respectively modelled with a male and female Classical figure leaning against a shaped torchère above a *verde antico* veneered marble pedestal with figural mounts supported by a cast base with anthemions; minor repairs and replacements

33½ in. (85 cm.) high; 20⅞ in. (22.5 cm.) wide (2)

£8,000-12,000 US$9,900-15,000
€9,000-13,000

Please see www.christies.com for further information on this lot.

PROPERTY FROM A PRIVATE MILANESE COLLECTION (LOTS 54, 103 & 337)

■~103

A NORTH ITALIAN WALNUT, FRUITWOOD, TULIPWOOD AND MARQUETRY COMMODE

LOMBARDY, LATE 18TH CENTURY, IN THE MANNER OF GIUSEPPE MAGGIOLINI

The rectangular top with a central circular marquetry medallion depicting two classical deities, with a border of leaf-tips and *pastiglia* above a floral marquetry frieze drawer decorated with garlands and baskets, and two further drawers inlaid *sans traverse* and centred by a circular medallion with a classical scene, the sides similarly decorated and on square tapering legs

35⅛ in. (89 cm.) high; 46¾ in. (118.5 cm.) wide; 22½ in. (57 cm.) deep

£6,000-8,000 US$7,400-9,800
€6,700-8,900



104

A PAIR OF CHARLES X ORMOLU FIVE-LIGHT WALL-LIGHTS
CIRCA 1820

The rounded back plates flanked by scrolling Etruscean motifs and palmettes, issuing leaf cast acanthus shafts headed with a sphere, issuing five scrolling cornucopia-shaped branches, terminating in drip-pans and nozzles
12¾ in. (32.5 cm.) high; 14¾ in. (37 cm.) deep (2)

£4,000-6,000 US$5,000-7,400
€4,500-6,700





PROPERTY OF A GENTLEMAN

■105

AN ORMOLU-MOUNTED RED AND GREEN PORPHYRY TABLE TOP
20TH CENTURY

Of rectangular form, inset with a contrasting border, surrounded by a foliate mount to the edge
91 in. (231 cm.) high; 43½ in. (110.5 cm.) wide; 2¼ in. (5.5 cm.) deep

£8,000-12,000 US$9,900-15,000
€9,000-13,000



■106

AN ITALIAN GILTWOOD AND MARBLE CONSOLE TABLE
PROBABLY ROME, LATE 18TH CENTURY

The rectangular white marble top decorated with an ink etched Etruscan scene within a Greek key frieze, surrounded by a *verde antico* marble veneered border, above a Greek key frieze on four squared supports carved with scrolling foliate motifs headed by rosettes, joined by an undertier on spiralling fluted tapering legs and toupie feet
34¼ in. (87 cm.) high; 24¾ in. (62.5 cm.) wide; 17 in. (43 cm.) deep

£6,000-10,000 US$7,400-12,000
€6,700-11,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY OF A LADY

107

A LATE LOUIS XV ORMOLU-MOUNTED PARCEL-GILT AND JAPANNED TWO-HANDLED TOLE VASE AND COVER

CIRCA 1775

The vase and cover decorated in shades of red and brown with figural and landscape scenes in imitation of Chinese lacquer, the cover with a foliate finial, the vase with two zoomorphic mounts suspending ring handles, the integral socle mounted on a rectangular plinth decorated with ribbons
15½ in. (39 cm.) high; 14½ in. (37 cm.) wide; 8½ in. (21.5 cm.) deep

£12,000-18,000

US$16,000-23,000
€14,000-20,000

108 No lot

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY FROM THE COLLECTION OF BARONESS CARMEN THYSSEN-BORNEMISZA (LOTS 57 & 109-127)

109

A LOUIS XV ORMOLU-MOUNTED MEISSEN PORCELAIN MANTEL CLOCK

MID-18TH CENTURY, THE MEISSEN PORCELAIN CIRCA 1740, FOUR PRESSNUMMERN 48 TO UNDERSIDE OF BASE, THE CONTINENTAL PORCELAIN FLOWERS 18TH CENTURY AND LATER, THE MOVEMENT BY TAYOT, PARIS

The ormolu pierced foliate scroll base mounted with a Meissen figure of the Greeting Harlequin, modelled by *J.J. Kändler*, leaning forward in a bow, holding his hat in both hands, before a foliate stem supporting a drum barrel clock-case moulded with further ormolu flowers and scrolling branches and flanked by leafy branches mounted with porcelain flowers, the enamel dial with Roman and Arabic chapters, the movement with spring balance, the backplate signed 'Tayot / a Paris'
12½ in. (31.7 cm.) high overall

£10,000-15,000 US$13,000-18,000 €12,000-17,000

Kändler's *Taxa* records the model as 'A Harlequin with his hat making a very deep bow. 2 Thalers.', and Ingelore Menzhausen has suggested that the inspiration for this *grussender Harlequin* model is the engraving of the *Expulsion of the Italian Comedians in 1697* after a lost painting of Watteau. Meredith Chilton, in *Harlequin Unmasked*, Singapore, 2001, pp. 124-126, discusses this specific bowing pose, which appears to reflect a movement performed by the *Commedia dell'Arte* actors. She also illustrates the example in the Gardiner Museum, Toronto, fig. 199, and quotes Pierre Rameau's description of the pose in his 1714 publication *Maître à danser*: *'In regard to the passing bow, this is done in the same manner as the bow forwards, save the body must be turned diagonally towards the persons you salute. That is, you turn half-sideways towards them, sliding forwards the foot that is nearest them, whether it be the right or the left, bending at the waist and inclining the head at the same time...'* Also see Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol. I, pp. 272-273 for a list of the other known examples. Another example was sold Christie's, London, 11 December 2007, lot 130.





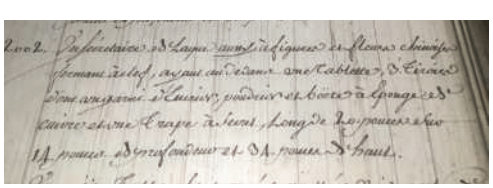
The château de Choisy
© Rijksmuseum, object no. RP-P-1980-415



Portrait of the Marquise de Pompadour (1721-1764) by François Boucher © Alte Pinakothek



Detail of the Garde-Meuble inventory number painted to the underside



Entry from the journal du Garde-Meuble de la Couronne describing the present desk

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A LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER AND VERNIS MARTIN BUREAU DE PENTE

BY JACQUES DUBOIS, DELIVERED BY JACQUES-FRANÇOIS MACHART IN 1755

The slant-front lacquer panel decorated with geese amidst foliage on a black ground, with gilt-tooled red leather to the reverse, enclosing a red painted fitted interior, the well interior reusing a Chinese lacquer panel, on cabriole legs, mounted overall with scrolling foliage, flowerheads and *rocaille* motif encadrements, chutes and sabots, stamped 'I DUBOIS' and '*JME*', numbered in black '*2002*'
36 in. (91.5 cm.) high; 20¾ in. (53 cm.) wide; 16 in. (40.5 cm.) deep

£70,000-100,000 US$88,000-120,000
€80,000-110,000

PROVENANCE:
Delivered by the *marchand-mercier* Jacques-François Machart on the 21 August 1755 to Jeanne-Antoinette Poisson, marquise de Pompadour (1721-1764), for her use at the château de Choisy.
Inventoried in 1764 in Madame de Pompadour's bedroom at château de Choisy.

LITERATURE:
A. Pradère, "L'inventaire d'un grand marchand mercier des années 1750 Jacques-François Machart", *Objets d'Art, Mélanges en l'honneur de Daniel Alcouffe*, Dijon, 2004, pp. 229-241.

Jacques Dubois, *maître* in 1742.

Embellished with costly Japanese lacquer panels and *vernis martin*, this jewel-like *bureau de pente* by Jacques Dubois is a fascinating discovery having been identified as the desk delivered by the *marchand-mercier* Jacques-François Machart on the 21 August 1755, to Louis XV's celebrated mistress, Jeanne-Antoinette Poisson, marquise de Pompadour (1721-1764). The number '2002' visible to the underside of the desk indeed refers to an entry made by the *Garde-Meuble de la Couronne* for the furnishing of Madame de Pompadour's apartment at the château de Choisy, one of the King's favorite residences:

Du 21 août 1755. Livré par le Sr Machar marchand pour servir dans l'appartement de la marquise de Pompadour au château de Choisy.
'N. 2002 Un secrétaire de laque aussi à figures et fleurs chinoises fermant à clef, ayant dedans une tablette, trois tiroirs dont un garni d'encrier poudrier et boîte à éponge de cuivre et une trape à secret, long de 20 pouces sur 14 pouces de profondeur et 34 de haut'.
The *secrétaire* was delivered together with a commode, also in lacquer, described under the number 2001: '*une commode de laque à figure et fleurs chinoises et dessus de marbre brèche d'Alep ayant par devant deux grands tiroirs fermant à clef...*' and a '*petite table vide poche en marquetrie de fleurs ...*' under number 2003.
Although the two lacquer pieces were positioned in Madame de Pompadour's bedroom, the 'petite table' was finally placed in the Queen Marie Leszczyńska's apartment.
The secrétaire and the commode were both still recorded in Madame de Pompadour's bedroom at the time of her death, located on the ground floor next to the King's apartment, in 1764:
'2002 Un secrétaire aussi de laque à figures et fleurs chinoises fermant à clefayant au dedans une tablette, trois tiroirs don't un garni d'encrier, poudrier et boîte à éponge de cuivre et unr trape à secret, long de 20 pouces sur 14 de profondeur et 34 de haut.'

MADAME DE POMPADOUR
Among the fabled collections of furniture and works of art amassed by Madame de Pompadour, her collections of antique Japanese lacquer held a prominent position within her most prized and valuable possessions. Her educated connoisseur's eye and appreciation of precious and finely-worked surfaces were clearly drawn to the art of Japanese lacquer-workers and their astonishing accomplishments. She was also deeply interested in the history of these items, to which she accorded equal importance. This was clearly highly relevant to her when she purchased the celebrated Van Diemen box in 1753. This precious Japanese lacquer box was offered to Anton van Diemen, the Governor of the Dutch East India Company between 1636 and 1645, and was considered the most beautiful Japanese lacquer item known in Europe at the time (B. Rondot in X. Salmon ed., *Madame de Pompadour et les Arts*, Paris, 2002, p. 320).
In the inventory complied after her death around fifty Japanese boxes and coffers are listed. In addition, a large number of items of furniture are recorded decorated in *Lacq* or *Ancien Lacq*, referring to antique Japanese lacquer, including eight commodes, around ten encoignures, two writing-tables and various other smaller items of furniture. Most of these were at her main residence in Paris, the hôtel d'Evreux, now the palais de l'Elysées, but other items were recorded at Versailles and Saint-Ouen (Jean Cordey, *Inventaire des biens de madame de Pompadour rédigé après son décès*, Paris, 1939).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

MADAME DE POMPADOUR'S 'SECRETAIRE DE LAQUE' FOR CHOISY



A key figure in Mme. de Pomadour's life as a collector was the celebrated *marchand-mercier* Lazare Duvaux, whose *Livre-Journal* complied between 1748 until his death in 1758 records her purchases, totaling 380,000 *livres* in ten years (T. Wolvesperges, *Le Mobilier en Laque au XVIIIe Siècle*, Paris, 1999, p. 365). The most expensive purchase Mme. de Pompadour made from Duvaux was a lacquer-mounted *secrétaire* by BVRB, almost certainly the one sold from the collection of Djahanguir Riahi, sold at Christie's, London, 6 December 2002, lot 25 (3,177,250 GBP), which is listed on 19 February 1757 as:
- 2729. Un secrétaire en forme d'armoire à abattant, plaqué en ancient lacq, orné partout de bronze d'or moulu, les dedans plaques en bois de rose à fleurs, les cornets d'argent, garni en velours et l'armoire en étoffe, 5000 L. (L. Courajod, *Livre-Journal de Lazare Duvaux, marchand-bijoutier ordinaire du Roy 1748-1758*, Paris, 1873).

JACQUES-FRANÇOIS MACHART, MARCHAND- MERCIER
For this delivery, Madame de Pompadour used another *marchand-mercier*: Jean-Jacques Machart (or Machard, d. 1763), who was received *marchand mercier bijoutier* in 1744 in Paris. His main activity was the trade of European porcelain, and more particularly gilt-bronze objects mounted with porcelain flowerheads. He collaborated with Duvaux from whom he acquired luxurious goods and wares between 1749 and 1759 and was a regular buyer at the manufacture de Sèvres; interestingly, in 1753, he purchased from the manufactory several pairs of *vases Pompadour.* His clientele included the Duchesse d'Orléans, Madame Geoffrin, the Marquise de Villeroy and the Prince de Turenne. Machart seems to have played the same role with the Garde-Meuble as his counterpart the Parisian *marchand* Thomas-Joachim Hébert a decade earlier, providing the *garde-meuble* more precious items of furniture for the private appartments of the members of the Royal family, whereas the states apartments were usually supplied by the *ébénistes de la couronne* such as Gilles Joubert or Antoine Gaudreaus. The delivery made in 1755 for Madame de Pompadour's apartment at Choisy seems to have been the most important commission he realized for the garde-meuble, and his name appeared again in the *Journal du garde-meuble* two years after and this time for two lanterns in gilt bronze with porcelain flowers, also supplied for the château de Choisy. The inventory of the stock of Machart drawn in 1753 after his wife's death reveals that items of furniture were in minority, the majority being gold boxes and jewels. However, around twenty pieces of furniture enriched with lacquer were recorded including three commodes *de lac* (term used for Japanese lacquer) and one *de Chine* (for Chinese lacquer). In 1763 Machart went bankrupt allowing the compilation of another inventory this time listing more valuable pieces in lacquer including a *garniture d'un secrétaire de lac chez Dubois*. Jacques Dubois, who supplied the present desk through Machard, already appeared in his 1753 inventory as one of his *fournisseurs* demonstrating a fruitful collaboration.

JACQUES DUBOIS
This desk is stamped by the *ébéniste* Jacques Dubois, who, just like BVRB extensively supplied furniture to Madame de Pompadour, specialised in furniture mounted with Oriental lacquer. Whilst his career is thinly documented he is known to have initially worked with his half-brother Noël Gérard from the late 1720s, the latter acting as witness to his marriage in Paris in 1730. Established in the rue de Charenton, Dubois enjoyed the *privilèges* of an *ouvrier libre* and was thus unfettered by the strict guild regulations endured by his fellow ébéniste. He is known to have collaborated with the *marchand-merciers* Bertin and Pierre I Migeon (A. Pradère, *French Furniture Makers*, Paris, 1989, p. 171)
As the inventory taken following his death in 1763 clearly testifies, his workshop included a small group of costly pieces in Chinese or Japanese lacquer, listing *'un bureau en lac de Chine'* and *'un petite secrétaire en lac de japon'* each valued at '200 L'. The inventory also shows that Dubois maintained an extensive stock of gilt-bronze mounts - *432 livres pesant de modèles de bronze, 1 080 L*. One of the mounts characteristic for Dubois' *oeuvre* are the leaf chutes trailing the legs, which appear on the present bureau but also on a bureau from the collections of the Barons Nathaniel and Albert von Rothschild, sold Christie's London, 8 July 1999, lot 204. They also appear on both the related bureau, stamped with the *C couronné poinçon*, illustrated in A. Pradère, *'op. cit.'* p. 170, fig. 148, as well as on the marquetry bureau, sold from the Alexander Collection, Christie's New York, 30 April 1999, lot 140. The closest comparisons are the bureau of same scale from the fabled Paul Dutasta collection, sold Galerie Georges Petit, Paris, 3-4 June 1926, lot 157; and the bureau sold at Christie's, London, 23 May 2018, lot 211 (£175,000). These examples, stamped by Dubois, also has a red japanned interior like the Pompadour bureau, creating a striking contrast with the Japanese lacquer exterior. The fall-front's gilt-bronze frame with sunbeams corners and pierced chutes are also visible on other lacquer *bureaux* by Dubois, although of larger width, including the one sold at Nicolay, Hôtel Drouot, Paris, 2 December 1986, lot 80, and the example sold at Christie's, London, 6 July 2006, lot 109.

CHATEAU DE CHOISY
Acquired in 1739 after the death of the princesse de Bourbon-Conti, Choisy was one of Louis XV's favorite residences where he never ceased to undertake building works. Built between 1680 and 1686 by Jacques-Jules Gabriel for the *Grande demoiselle*, the *château* was considerably reconfigured and enlarged by Ange-Jacques Gabriel for Louis XV. Gabriel transformed a pleasure house bought as a retreat for Louis XV and his mistress Madame de Mailly into a veritable Royal *château* where they could live away from the peering eyes of the court. It is in 1745 after Madame de Mailly's death, that Madame de Pompadour was installed on the ground floor, at the end of the right wing. This apartment, described as 'l'appartement 1' in the 1764 inventory, comprised an *antichambre*, one dining room, a bedroom, a cabinet and a dressing room. The bedroom where the present desk and commode *en suite* delivered in 1755 were listed, was decorated with crimson green and gold damask and furnished with a *lit à l'impérial* in giltwood and green-painted and numerous seat furniture similarly decorated, all displayed on a carpet *façon de perse*. The rest of the *ébénisterie* furnishing her apartment was delivered by the marchand-mercier Gilles Joubert on the 22 August 1755: one commode, a bedroom table in kingwood, and two armoires in rosewood for her cabinet. Interestingly, Louis XV's bedroom was also furnished with a group of lacquer mounted furniture including the commode delivered by Robert-Antoine Gaudreaus in 1744 now at Versailles (inv. num. V2014.1). The Queen having expressed her desire to come to Choisy, from 1746 the King undertook numerous refurbishments and enlargements to the château in order to have it ready for the Royal family. A bathing pavilion was added, and above all a Petit Château was designed to provide an intimate refuge for Louis XV and Madame de Pompadour. Works continued in a series of commissions as late as 1777, though Louis XV lost interest in Choisy after Pompadour's death in 1764.



Interior of the present *secrétaire*



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A LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD, BOIS SATINE AND PARQUETRY BOMBE COMMODE
BY PIERRE MACRET, MID-18TH CENTURY

The moulded white-veined liver marble top above two drawers veneered *sans traverse* in lozenge trellis parquetry centred by a scrolled cartouche and framed by C-scroll foliate mounts and handles, on cabriole legs headed by asymmetrical chutes and terminating in C-scroll and foliate sabots, stamped twice 'MACRET', with three red wax seals to the underside, with one label numbered in pencil '*426*' and with pencil inscription '*W60*', the marble probably replaced; remounted
33½ in. (85 cm.) high; 50½ in. (128 cm.) wide; 24 in. (61 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000

Pierre Macret was appointed *marchand-ébéniste privilégié du Roi suivant la cour et conseils de sa majesté* in 1756.

The distinctive rayed cartouche flanked by lozenge cube parquetry and wrapped with scrolled ribbons is a feature particularly associated with the *oeuvre* of Pierre Macret. It is seen on a number of commodes by him:
- one sold anonymously, Christie's New York, 5 November 1986, lot 150
- one sold anonymously, Sotheby's Monaco, 30 November 1986, lot 1002
- one sold anonymously, Sotheby's London, 10 June 1994, lot 23
- one illustrated in J. Nicolay, *L'Art et la Manière des Maîtres Ebénistes Français*, p. 308, fig. C.

PIERRE MACRET
Pierre Macret was born in 1727, married at the age of 20 and in December 1756 became *marchand-ébéniste privilégié du Roi suivant la cour et conseils de sa majesté*, replacing the widow of Latz. The records of the *marchard-mercier* Lazare Duvaux reveal a debt of 1169 *livres* to Macret by December 1758. At the same time he worked with the *marchand* Darnault, demonstrated by a commode which was sold anonymously at Christie's Monaco, 20 June 1994, lot 362. Newspaper advertisements reveal that he worked in the rue Saint Honoré in the hotel d'Auvergne, close to Saint-Roch, in 1763. He made embroidery frames as well as small *chiffonnières* with floral marquetry.
The marquis de Marigny, *Directeur des Bâtiments*, bought 1890 *livres* worth of furniture from him in 1770. In 1771 Macret changed his status and became *marchand-mercier* in Paris. He was *fournisseur ordinaire des menus-plaisirs du Roi* from 1764 to 1771. In accordance with his new status he chose a more comfortable house in the rue Saint-Honoré, in April 1772. It was a strategic choice, his new home being close to Dulac, Poirier and Granchez, which furthered his business. His son Pierre-François helped his father and in 1774, when he married the daughter of a *fondeur*, he also became a *marchand-mercier*.
Shortly before 1772 he delivered 1222 *livres* worth of furniture to the *Dauphine* Marie-Antoinette, and the marquis de Monconseil, father of princesse d'Henin, had ordered furniture valued at 4690 *livres*.
Macret's works are exhibited in many museums including the Nissim de Camondo, Paris; the Château de Versailles; the Cleveland Museum of Art; Hillwood House, Washington D.C. and The Metropolitan Museum of Art, New York.



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AN ITALIAN MARBLE BUST OF AN EMPEROR
18TH CENTURY

26½ in. (67 cm.) high; 25 in. (64 cm.) wide

£4,000-6,000 US$5,000-7,400
€4,500-6,700

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A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, PARQUETRY AND MARQUETRY BUREAU DE PENTE
BY ADRIEN-FAIZELOT DELORME, MID-18TH CENTURY

Veneered overall with lozenge parquetry, the slope with radiating lozenge parquetry, gilt-tooled green leather to the reverse, enclosing a fitted interior with *bois-de-boût* floral marquetry, three drawers and a well, on cabriole legs headed by foliate and *rocaille* clasps and terminating in conforming pierced sabots, stamped 'DELORME', inventory number painted in red '*5/121*' and paper label '*121*', largely remounted
33 in. (84 cm.) high; 25 in. (63.5 cm.) wide; 17½ in. (44.5 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000

PROVENANCE:
Madame de Polès; Galerie George Petit, Paris, 22-24 June 1927, lot 254.
Arnold Seligmann, Paris.
With Galerie Schloss Rohoncz/Castel Gnola Schweiz.
Mrs. Henry Walters, Baltimore; Parke-Bernet Galleries, New York, 20 April 1941, lot 1418.
Jacques Leon Stren; Parke-Bernet Galleries, New York, 3-4 November 1950, lot 192.
Anonymous sale; Sotheby's, London, 17 April 1964, lot 120.



Adrien Faizelot-Delorme, *maître* in 1748.
Adrien Faizelot Delorme belonged to a family of *ébénistes*, the son of François Delorme, and brother of Jean-Louis Delorme. Adrien was not only famous for his lacquer work, but he also had an excellent reputation for the quality of his marquetry which can be seen to good effect on many of his commodes. He established himself in the rue du Temple, both as an *ébéniste* and a *marchand*, and worked there mainly in the Louis XV style, until he disposed of his stock in 1783.
Similar scrolling foliate inlay appears on the interior of a *vernis Martin* bureau de dame by Adrien Delorme in the James A. de Rothschild Collection at Waddesdon Manor, Buckinghamshire (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronzes*, London, 1974, vol. I, pp. 278-281) while a bureau de dame by Pierre Garnier has the same fan-rayed parquetry on the fallfront (sold from the collection of the Viscomte de Selins, Parke-Bernet Galleries Inc., New York 18 March 1939, lot 127). Closely related fan-rayed parquetry also appears on a bureau de dame by B.V.R.B., sold anonymously Christie's London, 1 July 1976, lot 123, and on another sold at Sotheby's, Paris, 27 April 2017, lot 81.



The present lot open





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A PAIR OF FRENCH CLEAR AND AMBER CUT-GLASS AND BRASS SIX-LIGHT CHANDELIERS

19TH CENTURY

Of openwork cage form, hung with flowerhead and pear-shaped drops, with spire finials, fitted for electricity

43 in. (109 cm.) high; 27 in. (68.5 cm.) diameter, approx. (2)

£4,000-6,000 US$5,000-7,400
€4,500-6,700

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A PAIR OF FRENCH CLEAR AND AMBER CUT-GLASS AND BRASS SIX-LIGHT CHANDELIERS

19TH CENTURY

Of openwork cage form, hung with flowerhead and pear-shaped drops, with spire finials, fitted for electricity

43 in. (109 cm.) high; 27 in. (68.5 cm.) diameter, approx. (2)

£4,000-6,000 US$5,000-7,400
€4,500-6,700



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A LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD, BOIS SATINE MARQUETRY AND PARQUETRY BUREAU DE PENTE

MID-18TH CENTURY

Inlaid overall with floral sprays, lozenge dot and flowerhead parquetry, the slope enclosing a fitted interior with three drawers and a well, on cabriole legs, with printed paper labels inscribed 'Baronin Mathilde von Rothschild' and numbered '109', and a further label marked 'K/I 890'
33¾ in. (85.5 cm.) high; 27 in. (68.5 cm.) wide; 17½ in. (44.5 cm.) deep

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROVENANCE:
The collection of Baronin Mathilde von Rothschild.

Adrien Delorme, *maître* in 1748.
Adrien Faizelot Delorme belonged to a family of *ébénistes*, and was the son of François Delorme, and brother of Jean-Louis Delorme. Adrien was not only famous for his lacquer work, but he also had an excellent reputation for the quality of his marquetry which can be seen to good effect on many of his commodes. He established himself in the rue du Temple, both as an *ébéniste* and a *marchand*, and worked there mainly in the Louis XV style, until he disposed of his stock in 1783.
An almost identical desk stamped by another *marchand-ébéniste,* Pierre IV Migeon was sold at Sotheby's, Paris, 27 April 2017, lot 81. Similar scrolling foliate inlay appears on the interior of a *vernis martin bureau de dame* by Adrien Delorme in the James A. de Rothschild Collection at Waddesdon Manor, Buckinghamshire (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronzes*, London, 1974, vol. I, pp. 278-281) while a *bureau de dame* by Pierre Garnier has the same fan-rayed parquetry on the fallfront (sold from the collection of the Vicomte de Selins, Parke-Bernet Galleries Inc., New York 18 March 1939, lot 127). Closely related fan-rayed parquetry also appears on a *bureau de dame* by B.V.R.B., sold anonymously at Christie's, London, 1 July 1976, lot 123.



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A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD AND FRUITWOOD MARQUETRY OCCASIONAL TABLE

CIRCA 1770, ATTRIBUTED TO PIERRE ROUSSEL

The circular top with pierced gallery and inlaid with a village scene, above a sliding door inlaid with two bureaux, flowering vases and a potted tree, enclosing four drawers, the sides similarly inlaid, on three cabriole legs joined by a undertier depicting a martial trophy, with pierced Greek key gallery**,** the upper gallery replaced
30 in. (76 cm.) high; 14½ in. (37 cm.) diameter

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Collection of Madame Maude Feller.

This elegant and unusual occasional table is attributed to Pierre Roussel (*maître* in 1745), who concentrated mainly on pieces decorated with fine marquetry for which he became particularly well known. The *Almanach de vray mérite* of 1769 quotes him as one of the foremost *ébénistes* of Paris. One of Roussel's biggest patrons was the Prince de Condé for whom he supplied with 10,000 livres' worth of furniture for the Palais Bourbon and the Château de Chantilly (A. Pradère, *Les Ébénistes Français de Louis XIV à la Revolution*, Paris, 1989, p.319.). A closely related table stamped by Roussel from the Thyssen-Bornemisza Collection with a simlar marquetry top depicting a village with a river was sold Christie's, London, 14 December 2000, lot 323. Another example, again with a similar marquetry village scene to the top was also sold Christie's, London, 13 November 2018, lot 236.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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A REGENCE ORMOLU-MOUNTED EBONY, BRASS AND TORTOISESHELL-INLAID 'BOULLE' MARQUETRY COMMODE

EARLY 18TH CENTURY, ATTRIBUTED TO NICOLAS SAGEOT

The rounded rectangular top inlaid with Berainesque strapwork, and exotic figures, the sides similarly inlaid, above three long drawers with espagnolete mask escutcheons, between bowed angles with conforming masks, on bifurcated feet headed by scallop shells, largely remounted and re-gilt, and with restorers numbers, the sabots stamped for Cristofle
33¾ in. (85.5 cm.) high; 47 in. (119.5 cm.) wide; 26¾ in. (68 cm.) deep

£20,000-40,000 US$25,000-49,000
€23,000-45,000

The top of this spectacular commode, decorated in *première partie* Boulle marquetry in brass, luxurious red tortoiseshell and is typical of the ingenious inventiveness with which Nicolas Sageot, *maître* in 1706, created ever new designs using the 'antique' and 'arabesque' engravings of Jean Bérain (d. 1711) as his main source. The overall form of the commode and in particular its marquetry relates it closely to another commode stamped by Sageot, though with four rather than three drawers, previously in the collections of the Dukes of Newcastle and sold at Christie's, London, 16 December 1999, lot 50 (£287,500). Another closely related commode is that from the collection of Barbara Piasecka Johnson, previously in the collection of the duchesse de Talleyrand, sold Sotheby's, New York, 21 May 1992, lot 69 ($385,000).



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A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, BOIS SATINE, SYCAMORE, FRUITWOOD MARQUETRY AND PARQUETRY BONHEUR-DU-JOUR

BY JEAN-FRANCOIS LELEU, CIRCA 1764-1770

The top of the superstructure with three-quarter gallery and inlaid with three cartouches of flowers and a laurel wreath, above a central book spine tambour and drawer flanked to each side by a door inlaid with a vase and foliage, the top inlaid with a basket of flowers flanked by panels of flower and trellis parquetry, the frieze similarly inlaid, the reverse quarter veneered, the drawer with a sliding hinged gilt-tooled blue leather-lined writing-surface enclosing a blue silk-lined compartment flanked by a sliding pen compartment fitted with three silvered inkwells, on cabriole legs headed by foliate and floral caps and conforming sabots, stamped twice 'J.F LELEU' and '*JME*'
35¼ in. (89.5 cm.) high; 30 in. (76 cm.) wide; 19¾ in. (48 cm.) deep

£50,000-80,000 US$61,000-98,000
€56,000-89,000

Jean-François Leleu, *maître* 1764.

This important Louis XV marquetry and parquetry *bonheur-du-jour* of early neoclassical transitional form by Jean-François Leleu, *maître* in 1764, demonstrates the stylistic similarity between the furniture executed by Leleu in his early career as an independent *ébéniste* and that of his former master, Jean-François Oeben (*maître* in 1761), renowned for his mechanical furniture. The sinuous outline of the lower section of this *bonheur-du-jour* is closely related to a *table méchanique* by Oeben, formerly in the collection of the marquis d'Argenson, now in the Musée Calouste Gulbenkian (illustrated R. Stratmann-Dőhler, *Jean-François Oeben 1721-1763,* Paris, 2002, p. 28). This *table* also features virtually identical trellis parquetry on the frieze – evidently a favoured pattern for Oeben and Leleu – found on a *table méchanique* '*à deux fins*' (a combined dressing and writing table) by Oeben, now in the Louvre, and a *bureau-a-cylindre* by Leleu, *circa* 1767-70 (*ibid.,* p. 93); sold 'The Exceptional Sale 2014', *Christie's,* London, 10 July 2014, lot 38.

The delicate rendition and superb quality of the floral marquetry of this *bonheur-du-jour* can be compared to Oeben's floral inlay. Evidently, both were referring to Louis Tessier's *Livre de Principes de Fleurs,* first published in 1755, as were other *ébénistes* such as Jean-Henri Riesener (*maître* in 1768), another of Oeben's apprentices. An engraving entitled *Livre de corbeilles et vases de fleurs* was perhaps the inspiration for the marquetry table top of a further *table 'à deux fins'* by Leleu, now in the Getty Museum; this *table* also bears the characteristic trellis parquetry found on the *bonheur-du-jour* offered here (*ibid.* pp. 53; 96-97). A near-identical floral marquetry inlay also appears as the central panel of a breakfront commode by Oeben (formerly in the Bensimon collection, *ibid.* p. 53), and another comparable marquetry *tableaux de fleurs,* attributed to Oeben, can be seen on a commode probably by Jean-Pierre Latz, *maître* in *circa* 1740, supplied to the Dauphine at Choisy in 1756-57 (sold Christie's, New York, 2 November 2000, lot 20).

In the Wallace Collection there is a combined dressing and writing-table that may date to the very months between Oeben's death and the establishment of Leleu's own workshop (P. Hughes, *The Wallace Collection Catalogue of Furniture,* London, 1996, Vol. II, No. 210). It is unstamped but bears Leleu's incised name: he probably finished it before obtaining his own stamp but must have wanted to establish his authorship of this superb piece nonetheless. The influence of Oeben is paramount, but in both cases Leleu has created a novel and original piece, taking his master's inspiration a step further and establishing himself as a creative artist.

Please see www.christies.com for further information on this lot.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





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A LOUIS XV SILVER-MOUNTED JAPANESE IMARI ECUELLE, COVER AND ASSOCIATED STAND

THE SILVER MOUNTS PARIS, 1726-1732, THE PORCELAIN EDO PERIOD

The *écuelle* and cover with gadrooned mounts, the bowl applied with two leaf-capped scroll handles, the cover with fruiting finial, the stand with reeded border, the cover restored, *the handle, cover and finial with the décharge of Jacques Cottin and Louis Gervais, further marked with the contremarque for 1732-1738 and 1738-1744, the stand mount unmarked*
the stand 8¾ in. (22.5 cm.) diam.

£5,000-8,000 US$6,300-10,000
€5,700-9,100

PROVENANCE:
David David-Weill (1871-1952), Neuilly-sur-Seine.
D. David-Weill; Paris, palais Galliera, 4 June 1971, lot 87F.

121 No lot



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TWO LOUIS XV SILVER-MOUNTED JAPANESE IMARI JARS AND COVERS

THE COVER RIM MOUNTS PARIS, 1717-1722, THE FINIALS AND FOOT MOUNTS 19TH CENTURY, WITH PSEUDO MARKS, THE PORCELAIN EDO PERIOD

Each tapering cylindrical, the bodies painted in red, blue and gilt heightened with prunus flowers, the foot with gadrooned rim, the detachable covers with differing decoration and with fruiting finial and reeded borders, one cover restored, small section of cover lacking, *marked on cover rim with ouvrages non chargés of Étienne de Bouges, Charles Yvon, Armand Pillavoine and Charles Cordier, further marked with later tax marks*

6 in. (15.2 cm.) high and slightly smaller (2)

£2,000-3,000 US$2,500-3,700
€2,300-3,400

PROVENANCE:
David David-Weill (1871-1952), Neuilly-sur-Seine.
D. David-Weill; Paris, palais Galliera, 4 June 1971, lot 87E.

123

A LOUIS XV SILVER-MOUNTED JAPANESE IMARI MUSTARD-POT

THE SILVER MOUNTS PARIS, 1717-1722, THE PORCELAIN EDO PERIOD

Tapering cylindrical and on spreading foot, the foot and rim each with milled borders, the porcelain painted with prunus flowers in red and blue and highlighted with gilt, the hinged cover with scroll thumbpiece, *marked on foot rim, stem, handle, spout and cover mount with décharge of Étienne de Bouges, Charles Yvon, Armand Pillavoine and Charles Cordier*

5½ in. (14 in.) high

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:
David David-Weill (1871-1952), Neuilly-sur-Seine.
D. David-Weill; Paris, palais Galliera, 4 June 1971, lot 87H (with stand).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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A PAIR OF LOUIS XV SILVER-MOUNTED JAPANESE IMARI JARS AND COVERS

THE SILVER MOUNTS PARIS, 1717-1722, THE PORCELAIN EDO PERIOD

Slightly tapering cylindrical, painted with flowers in blue and red and with gilt heightening, the rim chased with foliage on a matted ground, *the cover bezel and rim mounts with décharge of Étienne de Bouges, Charles Yvon, Armand Pillavoine and Charles Cordier*
4½ in. (11.4 cm.) high (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:
David David-Weill (1871-1952), Neuilly-sur-Seine.
D. David-Weill; Paris, palais Galliera, 4 June 1971, lot 87B.



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A PAIR OF LOUIS XV SILVER-MOUNTED JAPANESE IMARI JARS AND COVERS

THE SILVER MOUNTS PARIS, 1722-1726, THE PORCELAIN EDO PERIOD

Each tapering cylindrical and painted in red, green and blue with flowers within blue and gilt heightened cartouches, with gadrooned foot, the rim and finial engraved with foliage strapwork on a matted ground, *each marked on finial, rim and foot with the décharge of Charles Cordier, further marked with later tax marks*
4⅞ in. (12.5 cm.) high (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:
David David-Weill (1871-1952), Neuilly-sur-Seine.
D. David-Weill; Paris, palais Galliera, 4 June 1971, lot 87A.



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A LOUIS XV AND LATER SILVER-MOUNTED JAPANESE IMARI EWER

THE SILVER MOUNTS PARIS, 1717-1722 AND LATER, THE PORCELAIN EDO PERIOD

Tapering, painted in red and blue with foliage, the handle and spout adapted, perhaps in the 19th century, the hinged cover with shell cast thumbpiece, the handle, spout and foot each engraved with foliage on a matted ground, *marked on cover bezel and rim with décharge of Étienne de Bouges, Charles Yvon, Armand Pillavoine and Charles Cordier, further marked with later tax marks*
7⅞ in. (20 cm.) high

£1,000-1,500 US$1,300-1,800
€1,200-1,700



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A LOUIS XIV SILVER-MOUNTED JAPANESE IMARI ECUELLE, COVER AND ASSOCIATED STAND

THE SILVER MOUNTS MARK OF GUILLAUME FILASSIER PARIS, 1717-1722, THE PORCELAIN EDO PERIOD

With plain reeded mounts, the porcelain *écuelle* and cover painted in blue, green and red prunus flowers with gilt highlights, the stand with differing flowers on a blue background, the detachable cover with fruiting finial, *marked with maker's mark on finial, the handles, final and rim each with vérification mark of Étienne Baligny, Charles de la Haye, Florent Sollier and Jean Simonet, with later tax marks, the stand apparently unmarked*
the stand 8⅛ in. (20.5 cm.) diam.

£2,000-3,000 US$2,500-3,700
€2,300-3,400

PROVENANCE:
David David-Weill (1871-1952), Neuilly-sur-Seine.
D. David-Weill; Paris, palais Galliera, 4 June 1971, lot 87G.





The interior of the cabinet

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A JAPANESE EXPORT GILT-METAL-MOUNTED BLACK, GOLD AND NASHIJI LACQUER CABINET

EDO PERIOD, CIRCA 1700

Decorated in various lacquer techniques, including *Nashiji*, of rectangular form, the top, doors and sides decorated in relief with birds, cockerels and peacocks within exotic foliate and rockwork landscapes, a pond to the front, the doors with engraved angle mounts and spade-shaped hinges, the central lockplate with cockerel heads, the reverse of the doors decorated with floral sprays and birds against a *Nashiji* ground, enclosing an interior with ten variously-sized drawers depicting pagodas, landscapes and exotic birds, the two large lower drawers with a locking device, the sides centred with handles, the base fitted with pierced foliage, with later *Nashiji* embellishments, on a 20th Century stand possibly by the *atelier* Sain et Tambuté
31 in. (78.5 cm.) high; 36 in. (91.5 cm.) wide; 20½ in. (52 cm.) deep

£25,000-40,000 US$32,000-50,000 €29,000-46,000

PROVENANCE:
Anonymous sale; Christie's, London, 8 December 2011, lot 90.

This superb cabinet, with its lustrous panels of polychrome and *Nashiji* lacquer, exemplifies the most accomplished of late 17th century Japanese cabinets so favoured by European connoisseurs.

Following the Portuguese eviction from Japan in 1638, direct trade was rendered impossible to all ports but the Dutch, who were allowed a small trading post on the island of Dyushambe close to Nagasaki. This Dutch monopoly helped further raise the interest, and consequently price, for Japanese wares, and cabinets related to the present lot could be found in some of the most distinguished European collections. A closely related cabinet, similarly displaying a cockerel and a hen on its doors, was formerly in the collection of the Earl of Hardwick and subsequently sold at Christie's, London, 17 June 1993; while another superb cabinet with closely related gilt-metal mounts and intricate lockplate was in the collection of the Earls Poulett at Hinton House, Somerset, and subsequently sold at Christie's, New York, 17 October 2008, lot 55 ($104,500 including premium).

(For related lacquer cabinets see H.N. Abrahams (ed.) *et al.*, *Lacquer: An International History and Illustrated Survey*, New York, 1984, pp. 128-129; M. Boyer, *Japanese Export Lacquers from the Seventeenth Century in the National Museum of Denmark*, Copenhagen, 1959, pl XII-XX; and T. Wolvesperges, *Le Meuble Français en lacque au XVIIIè siècle*, Dijon, 2000, p.33 for a pair of related cabinets circa 1660).

This elegant stand, lacquered to match the exquisite *nashiji* on the present cabinet, is probably the work of Paul Etienne Sain (1904-1995) and Henri Tambuté (1911-1987), who shared a lacquer *atelier* in Paris best known for the exquisite lacquer panels and screens that it produced with both traditional and contemporary designs.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



~*129

A DUTCH COLONIAL SILVER-MOUNTED IVORY-INLAID EBONY AND EBONISED DOCUMENT BOX

VIZAGAPATAM, CIRCA 1730

Of rectangular form, overall inlaid with foliate and floral sprays, the hinged lid decorated with a large radiating floral bouquet issuing from a stylised vase and centred with the coat-of-arms of Sichterman and opening to reveal a fitted interior with silver hinges, sand caster, and ink well, two hinged side compartments and three shallow drawers, on bun feet
5½ in. (14 cm.) high; 24⅞ in. (63.5 cm.) wide; 17 in. (43 cm.) deep

£40,000-60,000 US$49,000-73,000
€45,000-67,000

PROVENANCE:
Almost certainly commissioned for Jan-Albert Sichterman (1692-1764) (according to the coat-of-arms), and thence by descent.

This exquisite and finely inlaid box, decorated with floral motifs and vines emanating from urns, is a superb example of the finest inlaid furniture conceived on India's Coromandel Coast in the early 18th Century. The lid is centred by the coat-of-arms of Jan-Albert Sichterman (1692-1764), a high V.O.C. (Dutch East India Company) official, whose distinguished career and fabled art collection are discussed in W. Kuhne-van Diggelen, *Jan Albert Sichterman VOC dienaar en 'koning' van Groningen*, Groningen, 1995. Amin Jaffer lists five of these extremely finely-inlaid Vizagapatam caskets, the present example the largest and most intricately-inlaid. A related casket, in ebony and with a slightly domed lid, is in the Victoria & Albert Museum (acquired by the South Kensington Museum in 1854); a second related casket, in hardwood with a flat lid and inlaid with the coat-of-arms of V.O.C. official Carl Gustaaf Falck (d. 1785) is at the Rijksmuseum, Amsterdam; a third related casket, with arms of the Alberda van Menkema family, is at the Menkemaborg, Groningen; the fourth related example, at Kasteel Renswoude, in ebony and in size and decoration most closely related to the Sichterman casket, was in the collection of Jacob Mossel, Governor at Negapatnam in 1738 and from 1750 Governor-General in Batavia (A. Jaffer, A. Jaffer, *Furniture from British India and Ceylon,* London, 2001, p. 181).

These precious inlaid caskets, and some related items of furniture, were highly esteemed for their delicate inlays of costly materials, including ebony, ivory and silver. Most of the pieces were invariably reserved for the most prominent V.O.C. officials such as Mossel, Falck and Sichterman. Some entered museum collections; others remained in distinguished Dutch families such as the barons Taets van Amerongen, descendants of Mossel, or the Sichterman casket, for that matter, which also descended in that family until today (R. Baarsen in '*Wonen in Arcadie*', exh. cat., Zwolle, 1998, p. 159, no. 148). Jan Albert Sichterman's art collections were formed during his years, from 1734, as Director of Bengal, and, from 1740, as Councillor Extraordinary of India. Whilst he was looking after the Company's interests on the one hand, he also established a private trading enterprise, with several other European managers in Bengal. The extraordinary wealth he amassed is largely connected to this activity. In 1744, he was transferred to Batavia but soon returned, with fifteen ships, to the Netherlands, arriving in Zeeland in 1745. During the following years, Sichterman managed his properties and estates and extended his art collection, which included books, prints and natural specimens, but also Old Master pictures by Rembrandt, Frans Hals, Jan Steen, Rubens, Ruysdael and Ostade, as well as Japanese lacquer, porcelain and crystal. The landmark collection sale in 1764 consisted of three sessions, and was one of the greatest to be held in the second half of the 18th century. This precious casket was clearly so cherished that it was retained as a family treasure by the family (W. Kuhne-van Diggelen, *op. cit.*, pp 54 and 121).



The present lot open



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AN ITALIAN MAIOLICA DATED ISTORIATO CHARGER (PIATTO DA POMPA)

1544, PROBABLY URBINO, THE REVERSE INSCRIBED

Painted with a scene from the battle of Ravenna, with two men flanked by mounted cavalry, within a blue line and yellow band border, the reverse inscribed in blue *la guerra d(i) Rauenna 1544* within three concentric yellow bands
16⅝ in. (42.2 cm.) diameter

£8,000-12,000 US$9,900-15,000
€9,000-13,000

PROVENANCE:
Anonymous sale; Semenzato, Florence, 12 November 1988, lot 327.

The scene is derived (in reverse) from the 'Two Armies Ready for Battle' engraving by Marcantonio Raimondi after the Master of the Rattrap. The battle of Ravenna was fought on 11th April 1512, between the French and the forces of the Holy League.

For a charger with a related scene derived from the same print, see Jörg Rasmussen, *Italian Majolica in the Robert Lehman Collection*, Metropolitan Museum of Art, New York, 1989, pp. 166-168, no. 97, which is attributed to the workshop of Guido Durantino, circa 1540. For further information see www.christies.com.



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THE PROPERTY OF A PRIVATE COLLECTION

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A DERUTA MAIOLICA LARGE ROSEWATER BOTTLE

EARLY 16TH CENTURY

The body painted with a central label inscribed *·A·ROSATA·* in blue, below *a candeliere* dolphins, flaming torches and scrolling foliage
16⅜ in. (41.2 cm.) high

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Anonymous sale; Christie's, 5 July 2004, lot 225.

As this bottle was used for Rosewater, it is possible that it may have been used in a princely household rather than a pharmacy.

The present bottle is exceptional both for its size and the variety of the decorative elements. For an armorial bottle-vase of the same form with simpler *a candeliere* decoration, see Carmen Ravanelli Guidotti, *La Donazione Angiolo Fanfani, ceramiche dal Medioevo al XX secolo,* Museo Internazionale delle Ceramiche, Faenza, Catalogue, Ravenna, 1990, p. 168, fig. 96e. For further information see www.christies.com.



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TWO FAENZA MAIOLICA SALTS

MID-16TH CENTURY

Each painted with a figure to the well, one with Cupid and the other with Hermaphroditus (?), within moulded gadrooned sides
The example painted with Hermaphroditus (?) 5⅜ in. (13.7 cm.) long (2)

£2,500-4,000 US$3,100-4,900
€2,800-4,400

It is not clear if the figure holding a bunch of grapes is a female Bacchic nymph, or Hermaphroditus, the son of Hermes and Aphrodite. According to Ovid, Hermaphroditus, whose name was a combination of his parents' names, was remarkably handsome, and when the naiad Salmacis fell in love with him, she prayed that they would be united forever. The result was that their two forms were merged into one. It is thought that he may have been the deity who presided over marriage; as he was both male and female, inseparably bonded together.

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A FLEMISH EBONY, EBONISED AND POLYCHROME-PAINTED CABINET-ON-STAND

THE CABINET ANTWERP, FIRST HALF 17TH CENTURY, THE PAINTED PANELS ATTRIBUTED TO HENDRICK VAN BALEN I, THE STAND LATER

The hinged rectangular top with a secret compartment painted with Apollo and the Muses, above a pair of panelled doors, the interior of the left door painted with Vertumnus and Pomona, the right one with Venus and Cupid, enclosing an architectural interior with ten similarly decorated drawers arranged around a central colonnaded cupboard door depicting 'Time and Destiny', fitted with a mirror to the reverse and revealing four panelled drawers and a secret compartment, the sides with carrying handles, above a long drawer, the stand with turned tapering legs joined by stretchers and terminating in bun feet
64½ in. (164 cm.) high; 36 in. (91.5 cm.) wide; 17¼ in. (44 cm.) deep

£25,000-40,000 US$32,000-50,000 €29,000-46,000

PROVENANCE:
Anonymous sale; Christie's, London, 8 December 2011, lot 107.





The closed cabinet

In the 17th century, Antwerp was the leading European centre for painted cabinets, a production encouraged by Philip II of Spain's 1603 ban on the import of Nuremberg cabinets. Contemporary painted interiors show that they were display pieces, with the ebony doors often open to display small oil paintings. These cabinets were used to house collections of jewellery, silver, minerals, shells and other specimen, a link with the princely tradition of the *kunstkammer*.
Hendrick van Balen I (1573-1632) was a master of the Antwerp Guild of St. Luke and ran his own workshop for thirty years, counting Anthony van Dyck as one of his pupils. Although he began his career painting large-scale altarpieces, Van Balen is best known for his pictures on cabinets. In keeping with the popular taste of the time, mythological scenes frequently occur on his small-scale paintings and often feature imagery from Ovid's *Metamorphoses*. Popular subjects depicted on the drawers of the present cabinet include Narcissus, Diana and Endymion, Neptune and Amphitrite as well as a Triton and Nereid. A related cabinet on stand attributed to Van Balen was sold Sotheby's, London, 25 May 2001, lot 36 (£58,000 including premium).



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***134**

A PAIR OF DUTCH DELFT BLUE AND WHITE OBELISKS

CIRCA 1695-1710, POSSIBLY THE 'DE METAALE POT' FACTORY

Painted in blue, the obelisks with flowering shrubs below lappets and knop finials, the square plinth bases with chinoiserie landscapes
6¼ in. (16 cm.) high (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Aronson Antiquairs, Amsterdam, May 2006.

Two unmarked obelisks of this rare form (of different sizes) are illustrated by D. and R. Aronson and L. Roberts, *Dutch Delftware, Aronson 125th Anniversary,* Amsterdam, 2006, p. 45, no. 31, where the authors cite a pair of Delft *doré* obelisks marked for Lambertus van Eenhoorn of *De Metaale Pot* factory, circa 1700-1720, illustrated by H.P. Fourest, *Les Faïences de Delft*, Paris, 1957, pl. XVIII and again by H.P. Fourest, *Delftware*, London, 1980, p. 108, pl. 102.

***135**

A DUTCH DELFT (DE METAALE POT) POLYCHROME TULIP-VASE

CIRCA 1700, BLUE LVE MONOGRAM FOR LAMBERTUS VAN EENHOORN / HP AND ARROW AND CIRCLE MARK

With five knopped spouts joining to form a lobed body, painted with exotic birds and flowering shrubs, the sides with panels of flowers and scrolling foliage
7⅞ in. (20 cm.) high

£4,000-6,000 US$5,000-7,400
€4,500-6,700

PROVENANCE:
With Aronson Antiquairs, Amsterdam, April 1999.

This is a relatively rare form in Dutch Delft. A similar polychrome example, also marked for Lambertus van Eenhoorn (who was the owner of *De Metaale Pot* factory from 1691 to 1721), is illustrated by D. & R. Aronson and L. Roberts, *Dutch Delftware*, Amsterdam, 2005, p. 23, no. 20, where the authors note that large fragments of another vase of this type (with a *Grieksche A* factory mark) were excavated at Het Loo Palace 'in the queen's garden adjacent to Queen Mary's cellar dairy'.



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A PAIR OF DUTCH DELFT POLYCHROME CHINOISERIE SHAPED OVAL PLAQUES

CIRCA 1740

Each painted with two chinoiserie figures in long flowing robes in stylised landscapes with rocks, flowering shrubs and birds, within elaborate blue moulded frames reserved with a green band enclosing foliate scrolls and flowers, each with two pierced apertures for suspension

14¾ in. (37.5 cm.) high (2)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Stodel Collection, D.A / 234.

For a large dish decorated with similar colouring and chinoiserie figures, see Robert D. Aronson and Suzanne M.R. Lambooy, *Dutch Delftware Plaques: A Blueprint of Delft*, 2008, p. 91.



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A PAIR OF DUTCH DELFT POLYCHROME CHINOISERIE SHAPED OVAL PLAQUES

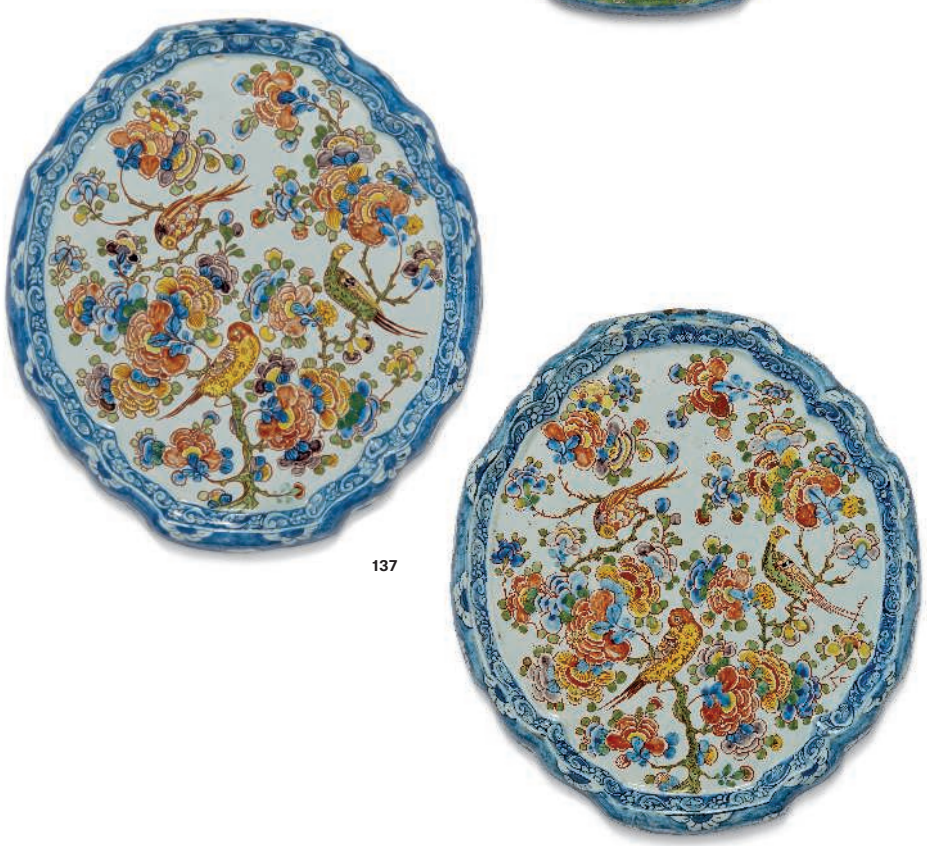
MID-18TH CENTURY

Each painted with exotic birds perched amongst flowering branches, within a moulded blue frame border with flowerheads, scolls and foliage, each frame with two pierced apertures for suspension

13⅝ in. (34.7 cm.) high (2)

£7,000-10,000 US$8,600-12,000
€7,900-11,000

PROVENANCE:
Etienne Delaunoy Collection, Amsterdam.
Stodel Collection, DA, 16.
With Aronson Antiquairs, TEFAF Maastrich, March 2002.



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***138**

A DUTCH DELFT POLYCHROME SHAPED OVAL PLAQUE

MID-18TH CENTURY

Painted in a bright palette with a vase of flowers, the olive green outer edge of the moulded frame with blue marbling, the inner edge with diaper and foliate scroll panels, with two pierced apertures for suspension
15 in. (38 cm.) high

£6,000-10,000 US$7,400-12,000
€6,800-11,000

***139**

A DUTCH DELFT POLYCHROME CHINOISERIE SHAPED OVAL PLAQUE

MID-18TH CENTURY, BLUE 'C' MARK TO REVERSE

Painted with a chinoiserie figure carrying a young lady in a landscape with fences, flowering shrubs and birds, the moulded frame with a mottled blue outer edge, the manganese-ground inner edge reserved with flowers and scrolls, with two pierced apertures for suspension
14¾ in. (37.5 cm.) high

£5,000-8,000 US$6,200-9,800
€5,600-8,900

PROVENANCE:
With Salomon Stodel, March 2000.



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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A GERMAN BRASS-INLAID EBONY, WALNUT, FRUITWOOD AND 'BOULLE' MARQUETRY SECRETAIRE-ON-CHEST

POSSIBLY BY ANTON LÜCHTENSTEIN, EARLY 18TH CENTURY

Finely inlaid and etched with symmetrical scrolling foliate motifs, the rectangular top with moulded edge above six frieze drawers, with a hinged writing surface inlaid to the reverse with marquetry and enclosing a fitted interior with pigeon holes and thirteen brass-inlaid drawers, the brass support bars inscribed 'NI/CF/W' and 'CF/NI/M' respectively, the hinges and lock plates further engraved, the chest below with three top drawers, two central drawers, and one freize base drawer, raised on four square feet, stamped to the reverse with an encircled monogram 'VL' beneath a crown, the block feet later, probably English and 19th century

66¼ in. (168 cm.) high; 51½ in. (131 cm.) wide; 17½ in. (44.5 cm.) deep

£25,000-40,000 US$31,000-49,000 €28,000-45,000

Anton Lüchtenstein (fl. 1696-1716).

This impressive secretaire is embellished with a distinctive 'Boulle' marquetry pattern of dense scrolls and foliate-edged strapwork, and is *contre-partie* to its twin, sold Christie's, London, 12 December 2002, lot 126. These cabinets are closely related to a celebrated pair of coin cabinets in the Bayerisches Nationalmuseum, Munich (R 388), which were supplied by the Düsseldorf cabinet-maker Anton Lüchtenstein to Elector Johann Wilhelm of the Palatine (1658-1716) in 1701. They are recorded in the Mannheifmer Residenz in 1730, and were transferred to Munich, where they are recorded in 1785 (G. Himmelheber, *Kabinettschränke*, Bayerisches Nationalmuseum, Munich, 1977, pp. 62-64, nos. 66-67). Lüchtenstein's characteristic style relates to that of Alexandre-Jean Oppenordt (*circa* 1639-1715), and particularly to his famous parquet floor executed for the Royal Swedish coach, commissioned by Charles XI (d. 1697), which is illustrated in A. Pradère, *French Furniture Makers*, Paris, 1989, p. 65, fig, 11.



141-142 No Lots



Detail of the lock plate



The contre-partie secretaire, sold Christie's London, 2002. ©Christie's Images



Examples of the wax figures displayed in the interior

■143

A GERMAN BRASS-MOUNTED AND SATINE-CROSSBANDED CHERRYWOOD CABINET CONTAINING FORTY-EIGHT WAX RELIEFS

THE CABINET ATTRIBUTED TO THEODOR COMMER, THE WAX RELIEFS BY KASPAR BERNHARD HARDY, COLOGNE, CIRCA 1795

The wax reliefs realistically modelled in high relief and mounted in deep, glazed, giltwood frames; the upper part of the cabinet with panelled doors, each with deep internal recess and hooks to hang twelve wax reliefs, the interior of the cabinet divided into a further two bays each with four shallow drawers with later steel ring handles and hooks to hang a further twelve reliefs to each bay; the base of the cabinet with rising cylinder inlaid with the initials 'JWN' enclosing an architectural fitted writing compartment with three arched pigeon holes, each with stepped base forming a concealed drawer, over an olive leather-lined sliding writing surface, above six drawers on tapering square section legs, remnants of printed paper label to the reverse of the base and with further paper transit labels to the interior of the mechanism, various numbering to the drawers and around the hooks, minor restoration and replacement

88¾ in. (225.5 cm.) high; 57 in. (145 cm.) wide, closed or 105½ in. (268 cm.) wide, open; 24¾ in. (64.5 cm.) deep

£40,000-60,000

US$49,000-73,000
€45,000-67,000

PROVENANCE:

Canon Johann Wilhelm Neel (1744-1819), Cologne.
Collection of the Jansen family, Cologne.
Collection of the sculptor Michael Lock, Cologne/Berlin.
Collection of the physician Dr. Hanson, Cologne.
Collection of the Baron von Gwinner, Haus im Dol, 46 - 48, Berlin, since 1926 and by descent until,
sold from The Collection of a German Countess, Sotheby's, London, 24 February 2015, lot 93; when illustrated with thirty wax reliefs with further period wax reliefs by Bernhard Hardy subsequently added to complete the interior.
With Walter Padovani, Milan.
With Georg Laue, Munich, from whom acquired.

LITERATURE:

K. Luthmer, 'Ein Schauschrank mit Wachsbossierungen', *Wallraf-Richartz Jahrbuch* 3-4 (1926/7), pp. 199-207.
C. McDaniel-Odendall, *Die Wachsbossierung des Caspar Bernhard Hardy* (1726-1819), Cologne, 1990, figs. 2-3.
C. Napoleone, 'Gruppo di cere in un Secrétaire', *Antiquariato*, May 2016, pp. 60-65.
A. González-Palacios, *Secrétaire by Thoedor Commer with panels Containing Wax Figures by Caspar Bernhard Hardy*, Milan, 2016.
G, Laue, *The Kunstkammer. Kunstkammer Edition*, vol 1, Munich, 2016, pp. 88-89, pp.121, Cat. Nr. 45, Abb. 60.

The doors of the upper section of this Neoclassical secrétaire (or *Neelische Schrank*) open to reveal, in the manner of a *kunstkammer*, a set of forty-eight, polychrome wax reliefs by the celebrated wax modeller, Kaspar (Caspar) Bernhard Hardy (1726-1819). Hardy may be described as a 'Renaissance man', having pursued a variety of disciplines including the arts of painted enamel, engraved shells, glasswork and bronze casting. However it was skill in wax modelling for which he was most recognized, "in wax modelling, Hardy achieved a position which has not been reached by anybody else. He started, following the taste of his time, with low reliefs of great men, portraying them with apt traits of nature and character. He also paid great attention to a natural moulding of material, especially of lace. He then continued with genre figures, full of psychological truth, and with idylls, which reveal the purest and tenderest sentiments" (E.J. Pyke, *A Biographical Dictionary of Wax Modellers'*, Oxford, 1973, p. 63). Admired for his talents, he found friends and patrons in Franz Ferdinand Wallraf (1748-1824), founder of the museum in Cologne, and Johann Wolfgang von Goethe (1749-1832) who acquired eight of Hardy's wax figures, now on display in the Goethe Nationalmuseum in Schloss Tierfurt in Weimar. The wax portraits in this cabinet depict predominantly genre figures, such as the meticulously executed, compassionate 'The Mother' and the pathetic 'The Frugal Peasant', parallels of which can be found in contemporary paintings and engravings.
The secrétaire in which these portraits are housed is believed to have been the work of Theodor Commer (1773-1853), 'Commer of Cologne', as attributed in the sole academic reference to this piece: 'Ein Schauschrank mit Wachsbossierungen des Kolner Domvikarius Kaspar Bernhard Hardy (1726-1819)' in *Wallraf-Richartz Jahrbuch,* by Kurt Luthmer, 3-4, 1926-27, pp. 199-207. The form is heavily influenced by the work of the preeminent German cabinet maker, David Roentgen and the output of his workshop in Neuwied. This is evident in the severe neoclassical form, the use strongly contrasting timbers, the characteristic brass mounts and inlay as well as spring-released hidden drawers, giving some credence to the suggestion that Comer may have trained under Roentgen. There are two models of related Roentgen cylinder desks, which ostensibly differ solely in the depth of the lower section beneath the rising cylinder; one model, as in this example, has rows of two or three drawers above short tapering supports, and the second is on tall tapering supports.
Until very recently, the secrétaire was believed to have been destroyed during the Second World War, its survival over two-hundred years even more remarkable (A. González-Palacios, *A Secretaire by Theodor Commer with panels containing wax figures by Caspar Bernhard Hardy,* Milan, 2016, p. 37).

144-150 No Lots

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HENRY BONE, R.A. (BRITISH, 1755-1834)
AFTER EMILE-JEAN HORACE VERNET (1789-1863)

Napoleon Bonaparte (1769-1821), Emperor of France 1804-1814/15, in grey coat and bicorn hat adorned with the *Légion d'Honneur*
Signed, dated and inscribed on the counter-enamel 'Napoleon Buonaparte / London / May 1817. / Painted by Henry Bone R.A. / Enamel=painter in Ordinary to / His Majesty, and Enamel=painter / to His Royal Highness the Prince / Regent, after the Original by / Horace Vernet, painted 1816.' and a code 'IB / 2B-P'
Enamel on copper
Oval, 138 mm., ormolu mount surmounted by the imperial crown with sceptre and orb, cartouche with initial N, pierced oak leaf surround on one side and laurel on the other, an eagle suspended with the badge of the *Légion d'Honneur*, in a later rectangular silk-lined frame

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Mikel Papier (1889-1948) Collection, and by descent.

LITERATURE:
R. Walker, 'Henry Bone's Pencil Drawings in the National Portrait Gallery', *The Walpole Society*, 1999, LXI, p. 337, no. 374.

The orignal painting after which the present enamel derives is by Emile-Jean Horace Vernet (1789-1863) and is signed and dated 1816. It is one of three portraits of Napoleon commissioned by Lord Kinnaird (1780-1826) and was sold Sotheby's, Paris, 27 June 2002, lot 135. The painting, which depicts Napoleon on horseback commemorates his return to Paris on 20 March 1815 from his exile on the island of Elba. One of the other Kinnaird commissions, depicting Napoleon in the uniform of the *chasseurs-à-cheval de la Garde* is in the National Gallery, London (inv. no. NG 1285).
The preparatory drawing by Henry Bone for the present portrait, dated 1817 and inscribed 'after Vernet' and 'Napole[ ] Bonaparte', is in the National Portrait Gallery, London (inv. no. NPG D17692).
A further preparatory drawing of Napoleon after François Pascal Simon, Baron Gérard (1770-1837) is in the National Portrait Gallery, London (inv. no. NPG D177776) and R. Walker, *op. cit.*, records its corresponding enamel by Henry Pierce Bone, signed and dated 1849, on p. 337, no. 375. The original by Gérard is in the collection of the Duke of Wellington and a number of enamel copies by Henry Pierce Bone are listed in the Henry Pierce Bone auctions at Christie's in the 19th century.
A portrait miniature on paper of Napoleon on horseback by Vernet, within an emblematic surround painted by Eugène Emmanuel Viollet-le-Duc (1814-1879) is in the Wallace Collection, London (inv. no. M313).

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HENRY BONE, R.A. (BRITISH, 1755-1834)
AFTER SIR JOSHUA REYNOLDS, P.R.A. (BRITISH, 1723-1792)

Charles James Fox (1749-1806), Politician, with his right hand on papers concerning the bill for the Amendment of the East India Company
Signed and dated on the counter-enamel 'Rt. Hon.ble C.J. Fox / Heny. Bone pinx / April 1792 / Little Russell Street / Bloomsbury'
Enamel on copper
Oval, 104 mm. high, modern gilt-metal frame

£5,000-7,000 US$6,200-8,600 €5,600-7,800

PROVENANCE:
Sotheby's, London, 28 April 1981, lot 229.

EXHIBITED:
London, Royal Academy, 1792, no. 276.
This, or one of the versions after John Opie, London, South Kensington Museum, *Special Exhibition of Portrait Miniatures*, 1865, no. 431 (lent by Lord Fitzhardinge).

LITERATURE:
J. Jope Rogers, *Notice of Henry Bone, R.A. and his works*, Truro, 1880, p. 9.

The original painting after which the present miniature derives, painted by Sir Joshua Reynolds, P.R.A. in 1782, is in Holkham Hall, Norfolk. Also at Holkham is a painting of Fox by John Opie of 1805, of which several enamel copies by Henry Bone and Henry Pierce Bone were made.
One of the documents on the table in the present portrait represents Fox's Bill for the amendment of the East India Company. In an undated letter 'Monday night, St James's Street', in April 1784, following a number of sittings to Reynolds, Fox makes the following request 'If it is not too late to have one of the papers upon the table in my picture docketed "A Bill for the better regulating the Affairs of the E.I. Company, " I should be very much obliged to you'. The decision to highlight one of his biggest political failures is significant and suggests he did not want to shy away from 'public discussion upon a measure which will always be the pride of my life'. The East India Bill was aimed at reforming the Company's finances and administration by transferring authority from the East India Company's directors and owners to a council of commissioners appointed by the government. The Bill was passed in the House of Commons with a comfortable majority, but it was defeated in the Lords following an intervention by King George III to stop it. Some saw the proposed reform as an attempt by the Whigs to reduce the influence of the King. This led to a political fall-out which was resolved in March 1784 when George III dissolved parliament and appointed a new Prime Minister, William Pitt.



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ENGLISH SCHOOL, MID-19TH CENTURY
AFTER JOHN HOPPNER (BRITISH, 1758-1810)

William Lamb, 2nd Viscount Melbourne (1779-1848), in black doublet and ruff, wearing a ribbon
Enamel on copper
Oval, 76 mm. high, ormolu frame cast with cherubs

£2,000-3,000 US$2,500-3,700 €2,300-3,400

PROVENANCE:
The Jameson Family.
Sotheby's, Sussex, 5-14 March 1991, lot 2214.

The sitter was the son of Peniston Lamb, 1st Viscount Melbourne and his wife Elizabeth, *née* Milbanke. He held several positions in the government including Home Secretary, Chief Secretary for Ireland and Leader of the House of Lords before serving as Prime Minister from 1835 to 1841. He became a close friend and confidante of Queen Victoria who, 40 years his junior, was quoted as saying that she considered him like a father. He tutored her in the art of politics and they spent a lot of time with each other at Windsor Castle. Melbourne married, in 1805, the novelist Lady Caroline Ponsonby, who later had a very public affair with Lord Byron. Melbourne's marriage to Caroline was a notorious disaster and his became associated with a number of scandals involing married women, including the wife of a close friend.
The present portrait derives from a painting by John Hoppner in the Royal Collection (RCIN 400973) and Melbourne is depicted in 'Montem' dress - the mock Tudor or Jacobean dress worn by Etonians during their leaving festivities. This would include a procession to the top of Montem Mound in Slough where they would unfurl a banner. '*Ad montem*' translates as 'to the mountain'. After leaving Eton, Melbourne matriculated at Trinity College, Cambridge.



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NATHANIEL HONE (1718-1784)

A gentleman in pale brown coat
Signed with monogram and dated 'NH / 1769' (lower right)
Enamel
Oval, 38 mm. high, gilt-metal frame

£800-1,200 US$990-1,500 €900-1,300

PROVENANCE:
Sotheby's, London, 2 May 1966, lot 29 (£125 to Bircham).



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CHRISTIAN FRIEDRICH ZINCKE (ANGLO-GERMAN, 1683/4-1767)

A girl, in blue dress and red cloak
Signed and dated on the counter-enamel 'CF Zincke fecit / 1719'
Enamel
Oval, 46 mm. high, silver frame, the reverse with glazed aperture revealing signature

£3,000-5,000 US$3,700-6,100 €3,400-5,600

PROVENANCE:
The late Colonel Gerald Tuck; Sotheby's, London, 20 June 1966, lot 41 (£380 to Bircham & Co.).



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ENGLISH SCHOOL, PROBABLY 19TH CENTURY

King Charles II (1630-1685), in gold embroidered doublet with iron mask epaulettes, lace jabot, wearing the sash of the Order of the Garter
On vellum
Oval, 75 mm. high, gilt-metal frame

£1,000-2,000 US$1,300-2,500 €1,200-2,300

PROVENANCE:
John Pierpont Morgan (1837-1913) Collection, New York; Christie's, London, 24 June 1935, lot 75 (as 'English School', 12 gns to Tapp).
John Tapp Collection; Sotheby's, London, 9 November 1944 (as 'perhaps by Cleyn', £19 to Greg).
Mikel Papier (1889-1948) Collection.

LITERATURE:
G.C. Williamson, *Catalogue of the Collection of Miniatures. The Property of J. Pierpont Morgan, London*, 1906, I, p. 91, no. 99 (as by an unknown artist of the 17th century).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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WILLIAM BATE (D. C. 1845)

Nell Gwyn (1650-1687), in low-cut dress
Inscribed on the counter-enamel 'Nell Gwynn.'
Enamel on coppper
Oval, 86 mm. high, gilt-metal frame engraved 'W. Bate / Nell Gwynne'

£2,000-3,000 US$2,500-3,700
€2,300-3,400

PROVENANCE:
Fomerly, Madresfield Court.

LITERATURE:
A Catalogue of Pictures. Chiefly Historical Portraits at Madresfield Court To Which is Added a List of Miniatures and Enamels, 1800, p. 65, no. 180 (as 'Gwynne, Nell (- 1691). In white dress with blue scarf. Enamel W. Bate').

The sitter was one of the first female actors on the English stage and was famously praised by Samuel Pepys for her comic performances. Her relationship with King Charles II began afer he saw her perform on stage. She bore him two sons and she received an annuity of £1,500 after the King's death.
William Bate was Painter in Enamel to Princess Elizabeth (1770-1840) and Frederick Duke of York (1763-1827), children of King George III and Queen Charlotte. Other portrait miniatures by him are at the National Gallery, Dublin.



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HENRY BONE, R.A. (BRITISH, 1755-1834) AFTER AN UNKNOWN BRITISH ARTIST, CIRCA 1605-08

Thomas Radcliffe, 3rd Earl of Sussex (c.1525-1583), courtier and Lord Deputy of Ireland, wearing the Lesser George of the Order of the Garter
Signed on the obverse 'HBone' (lower right) and signed, dated and inscribed on the counter-enamel 'Thos. Radcliffe: Earl of Sussex. / Knight of the Garter. Captn-Genl- of the / Gentlemen Pensioners, and Gentlemen at / Arms - Lord Chamberlain and Privy / Councellor - Viceroy in Ireland where he / surpressed [sic] all rising rebellion &:&: / Ambassador. He was skilled in most Languages, and of an incorrupt life / London Septr 1816. / Painted by Henry Bone R.A. Enamel pain / ter in Ordinary to His Majesty and Enamel / painter to H.R.H. the Prince Regent / after the Original in the Gallery of the Duke of Dorset. Knole. Kent.'
Enamel on copper
Rectangular, 126 x 100 mm., gilt-metal frame

£4,000-6,000 US$5,000-7,400
€4,500-6,700

PROVENANCE:
Sotheby's, London, 28 February 1972, lot 41.
Christie's, London, 27 March 1984, lot 194.

LITERATURE:
R. Walker, 'Henry Bone's Pencil Drawings', *The Walpole Society*, LXI, 1999, p. 346, no. 504.

The sitter was the eldest son of Henry Radcliffe, 2nd Earl of Sussex (1507-1557). As a young man he served in the army. In 1551 he was put in charge of the marriage negotiations between King Edward VI of England and a daughter of Henry II of France, and was subsequently appointed by Queen Mary to secure a union between her and Philip II of Spain.
He married, first, Elizabeth, daughter of Thomas Wriothesley, 1st Earl of Southampton and, secondly, Frances, daughter of Sir William Sidney of Penshurst. Frances was the founder of Sidney Sussex College, Cambridge.
The original painting after which the present portrait derives is by an unknown British Artist, painted circa 1605-08, probably painted for Thomas Sackville, 1st Earl of Dorset (1536-1608). It is in the National Trust Collection at Knole, Kent. Another version of the present enamel by Henry Bone, also dated 1816, is at Kingston Lacy, Dorset (inv. no. NT 1250537).
The preparatory drawing for the present work is in the National Portrait Gallery, London (inv. no. NPG D17168).


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JOHN HOSKINS (BRITISH, C. 1590-1665)

A young lady in low-cut gold silk dress, pearl necklace and earrings
On vellum
Oval, 64 mm. high, later gilt-metal spiral crested frame

£8,000-12,000 US$9,900-15,000
€9,000-13,000

The sitter's style of dress and hairstyle suggest the present miniature was painted circa 1650/1660. The gold dress worn by the sitter appears to have been made from silk and may have been dyed with saffron to achieve the gold colouring.
John Hoskins held the position of principal court miniature painter and he made miniatures, or 'limings' as they were then known, of King Charles I, Henrietta Maria and high-ranking courtiers such as the Duke of Buckingham. He trained his nephew, Samuel Cooper, in the art of limining.

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PETER CROSS (BRITISH, C. 1645-1724)

A gentleman called John Trenchard (1662-1723), in silver breast plate over deep blue tunic, lace jabot
Signed with monogram 'PC' (mid-left)
On vellum
Oval, 83 mm. high, gilt-metal frame with spiral surmount

£6,000-8,000 US$7,400-9,800
€6,800-9,000

PROVENANCE:
The late H. Gordon Bois; Sotheby's, London, 27 March 1947, lot 70 (as a gentleman by Lawrence Cross, £32 to Backer).

EXHIBITED:
London, Burlington Fine Arts Club, *Exhibition of Portrait Miniatures*, 1889, Case XV, no. 42 (as 'John Trenchard (1662-1723). Son of John Trenchard, Secretary of State during the reign of William III', lent by Jeffery Whitehead).

LITERATURE:
J. J. Foster, *Samuel Cooper and the English Miniature Painters of the Seventeenth Century*, London, 1914-16, Supplement, p. 88, no. 77 (as belonging to Mr Jefferey [*sic*] Whitehead).

John Trenchard (1662-1723) was educated at Trinity College, Dublin and became a lawyer, but most of his career was spent writing on the subject of politics. Between 1720 and 1723 he co-wrote, under the pseudonym of Cato, a series of essays entitled *Cato's Letters* in which he condemns the corruption and lack of morality within British politics, and warns of tyranny within the political system.



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ISAAC OLIVER (ANGLO-FRENCH, C. 1565-1617)

A gentleman in gilt-bordered silver breastplate and red ceremonial sash, wearing a lace ruff
On vellum, laid down on a playing card of a queen
Oval, 47 mm. high, gilt-metal frame with spiral surmount

£15,000-25,000 US$19,000-31,000
€17,000-28,000

PROVENANCE:
With Henry Pfungst, in 1912.
Henry J. Pfungst; (†) Christie's, London, 14 June 1917, lot 58 (as 'Henry, Prince of Wales, attributed to Oliver', 110 gns to Stoner).
A Dutch Collector; Christie's, London, 21 February 1961, lot 89 (as Henry, Prince of Wales, wearing the ribbon of the Thistle. 500 gns to Backer).
C.H. Gilbert Esq., Lisbon; Christie's, London, 3 December 1963, lot 29 (as a Young Nobleman, 520 gns to Backer).

EXHIBITED:
On loan to the Victoria & Albert Museum, 1914-1915.
Brussels, Hôtel Goffinet, *Exposition de la miniature*, 1912, no. 255 (as Henry, Prince of Wales, lent by Henry Pfungst).
Amsterdam, Rijksmuseum, *Tentoonstelling van Oude Kunst*, 1929 (lent by A. Staal).

LITERATURE:
Country Life, 1963, illustrated.
Financial Times, 1963, mentioned in sale round-up.
Victoria and Albert Museum. Catalogue of a Collection of Miniatures lent in 1914-15 by Henry J. Pfungst, Esq., F.S.A., London, 1912, no. 25).
J. Finsten, *Isaac Oliver. Art at the Courts of Elizabeth I and James I*, New York and London, 1981 (typescript), I, pp. 155-156, no. 129 (as 'Called Henry Prince of Wales').

The present portrait by Oliver compares with one of a nobleman, signed and dated 1617, sold Christie's, London, 20 March 1990, lot 150 in which the sitter wears a very similar embroidered sash. One stylistic difference is the colour of the sash, which is green in the 1617 portrait. A further comparison can be made between the red sash worn by the sitter in the present portrait and one worn by Henry Prince of Wales in profile, thought to have been painted circa 1610. The miniature, which is in the Fitzwilliam, Cambridge (inv. no. 3903) depicts the Prince 'in the manner of an ancient Roman emperor, wearing a Jacobean idea of classical armour' (C. MacLeod, *Elizabethan Treasures. Miniatures by Hilliard and Oliver*, London, 2019), and the sash is worn across the front of his chest, across both shoulders.
The lovelock falling from the sitter's hair is a hairstyle associated with male courtiers in the 16th and 17th centuries and is a symbol of affection. The hair, which is sometimes adorned with a bow or a jewel, typically falls over the sitter's left shoulder, towards the sitter's heart.





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ANDREW PLIMER (BRITISH, 1763-1837)

A gentleman in green coat and striped waistcoat
On ivory
Oval, 73 mm. high, gilt-metal frame with blue glass reverse

£800-1,200 US$990-1,500 €900-1,300

PROVENANCE:
Sotheby's, London, 27 November 1972, lot 130.

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ANDREW PLIMER (BRITISH, 1763-1837)

A lady called Lady Theresa Strangways, in white dress
On ivory
Oval, 77 mm. high, gilt-metal frame, the reverse engraved with identifying inscription and set with lock of hair

£1,500-2,500 US$1,900-3,100 €1,700-2,800

PROVENANCE:
Allen J. Johness, Jnr.; Sotheby's, London, 27 November 1972, lot 132.

EXHIBITED:
Possibly London, South Kensington Museum, *Special Exhibition of Portrait Miniatures*, June 1865, no. 2200 (lent by Miss Carpenter).

LITERATURE:
G. C. Williamson, *Andrew and Nathaniel Plimer*, London, 1903, pp. 50 & 120.
An unfinished portrait miniature of Lady Elizabeth Strangways by Andrew Plimer was sold Christie's, London, 9 February 1960, lot 134, from the collection of C.H. Samuelson, Esq.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

Sir George Henry Rose (1771-1855), aged 26, in blue coat
Signed, dated and inscribed on the backing card '*Rdus Cosway / R.A / Primarius Pictor / Serenissimi Walliae / Principis / Pinxit / 1796*' and, in a different hand 'Sir G H Rose / aged 26'
On ivory
Oval, 75 mm. high, gilt-metal frame with glazed reverse

£2,000-3,000 US$2,600-3,800
€2,300-3,400

PROVENANCE:
Colonel A.S.G. Douglas.
Sotheby's, London, 18 April 1945, lot 101 (part lot).
Mikel Papier (1889-1948) Collection, no. 149, and by descent.

The sitter was the eldest son of George Rose (1744-1818) and Theodora, daughter of John Duer of Fulham and Antigua. He was MP for Southampton from 1794 to 1818 and Christchurch from 1818 to 1832, and again from 1837 to 1844. He was Envoy Extraordinary to Munich and Berlin and to the US. When he retired from political life he wrote several works on the Old Testament. During his time in politics he published *A Letter on the Means and Importance of Converting the Slaves in the West Indies to Christianity*. A proprietor in the West Indies by inheritance, Rose believed that the spread of Christianity among the slave population was beneficial to society as a whole. He presented a petition for the abolition of slavery in 1830.
A full-length drawing of the sitter by Richard Cosway, signed and dated 1787, was sold Christie's, London, 17 June 1975, lot 54. A portrait miniature of the sitter's wife, Jane Frances Rose (d. 1851), Attributed to Richard Cosway, was sold Bamfords, 2-5 December 2014, lot 2013. It was sold together with the present lot when they came up for sale at Sotheby's in 1945. She was the daughter of Thomas Duncan (d. 1779) from Duncan Park, Helmsley.



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RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

A gentleman in black coat
Signed on the backing card '*R.dus Cosway / R.A / Primarius. Pictor / Serenissimi Walliae / Principis / Pinxit / 1790*'
On ivory
Oval, 72 mm. high, gilt-metal frame with glazed reverse

£2,000-3,000 US$2,500-3,700
€2,300-3,400

PROVENANCE:
Sotheby's, London, 24 July 1978, lot 301 (then in a different frame).
Hugo Jellema Collection, Woolly & Wallis, 8 December 2010, lot 139 (as 'Attributed to Richard Cosway')



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ANDREW PLIMER (BRITISH, 1763-1837)

A gentleman in green coat
On ivory
Oval, 84 mm. high, gilt-metal frame, the reverse with plaited hair and gold initials RH

£800-1,200 US$990-1,500
€900-1,300

PROVENANCE:
Yachiel Collection.
With Limner Antiques, London.

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HENRY STUBBLE (BRITISH, FL. 1770-1792) AND THOMAS RICHMOND (1771-1837)

Harvey Thorpe as a boy, in blue coat, together with a portrait of a gentleman in black coat
The former signed and dated 13 March 1773 on the backing card
On card and ivory, respectively
Ovals, 100 mm. high, wood frame, the reverse with identifying inscriptions, and 75 mm. high, gilt-metal frame, the reverse with plaited hair and set with brooch pin (2)

£1,000-2,000 US$1,300-2,500
€1,200-2,200

PROVENANCE:
The former, Christie's, London, 19 May 1980, lot 131 (£400).

The miniature of Harvey Thorpe was sold alongside portraits of other members of the Thorpe family at Christie's in 1980. Lot 132 was a portrait of Edward Harvey Thorpe by Thomas Stubble in the uniform of the 20th Regiment of Foot, signed and dated 1793, and lot 133 of the sale was a portrait of Major Thorpe (English School).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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JEREMIAH MEYER, R.A. (ANGLO-GERMAN, 1735-1789)

A lady in white dress and jacket
On ivory
Oval, 88 mm. high, gilt-metal frame

£3,000-5,000 US$3,700-6,200
€3,400-5,600

PROVENANCE:
Cassiobury Park Sale, Knight, Frank & Rutley, 12-23 June 1922, lot 1086 (as 'Portrait of a Lady'. The artist unidentified).
Major R.M.O. de la Hey; Part I, Sotheby's, London, 17 May 1968, lot 105 (£1,000 to Bircham & Co.)

EXHIBITED:
London, Royal Academy of Arts, *Exhibition of British Art c. 1000-1860*, 1934, no. 1046.
Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 195 (lent by Major R.M.O. de la Hey).

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JOHN SMART (BRITISH, 1741-1811)

Lady Young, *née* Emily Baring (d. 1847), in her wedding dress
Signed with initials and dated 'JS / 1796' (lower left)
On ivory
Oval, 83 mm. high, gilt-metal frame, the reverse set with gold monogram 'EY' and plaited hair

£10,000-20,000 US$13,000-25,000
€12,000-22,000

PROVENANCE:
By family descent to Sir George Young, Bt.; Christie's, London, 21 June 1966, lot 25 (1,050 gns to Robins).

LITERATURE:
D. Foskett, *John Smart. The Man and His Miniatures*, London, 1964, p. 77.

The sitter (b. 29 August 1775) was the daughter of Charles Baring (1742-1829) and grand-daughter of Johann 'John' Baring (1697-1748) whose family went onto found Barings Bank. She married, in 1796, Sir Samuel Young, 1st Bt. (1766-1826), son of Admiral Sir George Young, Kt., (1732-1810) whose second wife Anne Battie, bought him the impressive family house of Formosa Place at Cookham. Sir Samuel made his reputation and fortune in the East India Company in the Presidencies of Calcutta and later Madras and received the baronetcy 'of Formosa Place' on 24 November 1813. They had nine children, and the eldest son Captain Sir George Young, R.N. inherited Formosa Place and the baronetcy in 1826. Three of their sons followed their father's footsteps in the service of the East India Company and the name of their house 'Formosa' is a reminder of the connection with the East India Company as Formosa was the name given to the island of Taiwan by passing Portugese mariners in 1544 (Ilha Formosa meaning beautiful island). Formosa Place was demolished circa 1949. There is a memorial wall tablet in Holy Trinity Church, Cookham dedicated to Sir George Young, Sir Samuel Young and Emily Young.



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John Smart painted two miniatures of Sir Samuel Young: one dated 1788 with 'I' for India (Foskett, *op. cit.*, p. 77), sold Christie's, 21 June 1966, lot 24; and a miniature dated 1796 (Foskett, *supra*). Smart also painted Admiral Sir George Young, sold Christie's, London, 21 June 1966, lot 22 (signature and date efaced). The preparatory sketch for this miniature is in the Victoria & Albert Museum (inv. no. P. 16-1963).



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WILLIAM WOOD (BRITISH, 1769-1810)

The Chinese Servant of John Hotson (1770-1828), a purser in the East India Company, in blue jacket and black cap
Signed on the backing card 'By Will: Wood' with number '5727' and further inscribed 'a chinese boy', and with provenance information
On ivory

Oval, 80 mm. high, gilt-metal frame with glazed reverse revealing signature and inscriptions

£8,000-12,000 US$9,900-15,000 €9,000-13,000

PROVENANCE:
Based on the inscription on the backing card, Phillips, London, 10-13 April 1905, lot 686. The inscription reads 'Bought at H.E. Clifford's / April 1905 for 38\ - [shillings] in / cluding two others / a chinese Boy / Lot 686'. H.E. Clifford was the executor of the estate of Frederick Clifford, KC, whose collection and property contents were sold at auction between 1901 and 1905. The rarity of the Phillips 1905 catalouge makes this provenance difficult to confirm.
The Property of Mrs Ruth Muncer; Sotheby's, London, 16 July 1973, lot 73 (£2,300 to Bircham & Co.).

EXHIBITED:
Royal Academy, London, 1800, no. 809 (as 'A Chinese', framed alongside other portrait miniatures by William Wood).

LITERATURE:
W. Wood, *Memorandum of Miniatures painted and finished by William Wood*, of the Royal Academy, London [unpublished manuscript in the Victoria & Albert Museum], no. 5727: 'A Chinese Man / Began / Finisd [*sic*] 28 March, 1800. / Began from a Servant of Mr Hotson's. / Blue robe of 6. / Breathed on. / Touches of 148 in the head. / Ind[ian] Red, 55; prevails in the complexion. / Exhibited at Roy[al] Acad[em]y, in 1800.'
G. C. Williamson, *The Miniature Collector*, London, 1921, p. 279 (as a 'Chinese Man').
D. Foskett, *Collecting Miniatures*, Woodbridge, 1979, p. 386, illustrated pl. 112A (as 'an extremely fine miniature', and described as a 'servant of Mr Hobson's' [*sic*]).
D. Foskett, *Miniatures. Dictionary and Guide*, Woodbridge, 1987, p. 386, illustrated pl. 112A (as above).

William Wood's handwritten and unpublished *Memorandum of Miniatures painted and finished by William Wood* lists the present portrait as no. 5727 and records the sitter as 'A Servant of Mr Hotson's.' According to Wood's notes, it was completed in March 1800. A portrait of Mr Hotson is also recorded in Wood's list of sitters as no. 5627 'Mr Hotson of Arniston East Indiaman', completed in December 1790. The Arniston was a ship known as an East Indiaman and was owned by the East India Company, making eight journeys from England to India and China between 1795 and 1815. On its final voyage to England from Ceylon the ship, which was carrying over 400 crew and passengers, hit rocks at the southern tip of South Africa and sunk. Only six people survived the tragedy which was caused by the absence of a key navigational tool: a chronometer.
John Hotson (1770-1828) was a purser (keeper of the accounts) for the East India Company and he worked on board The Arniston between 1796 and 1802. He also served on The Walthamstow (1805/06), The Castle Huntley (1813/14), and The Cabalva (1815/16). His service dates, which are recorded in A. Farrington, *A Biographical index of East India Compay Maritime Service Officers 1600-1834*, The British Library, 1999, p. 394 suggest that Hotson may have boarded The Arniston on its arrival in China in 1796, half way through its first voyage, and may have left the ship half way through its 4th voyage in 1802, also in China. The East India Company Records in the British Library show that five Chinese men joined the Arniston as seamen at the Cape of Good Hope and a further nine Chinese men joined as seamen in Canton during the ship's 2nd voyage in 1796/97. The sitter in the present portrait may have been one of these fourteen men who are all given the same surname in the captain's log book: 'Chinese'.
Wood painted other members of The Arniston who served on board or were associated with The Arniston: Alexander Pearson (d. 1836), surgeon, painted in 1799; James Jameson (b. c. 1772), who became Captain of The Arniston; and Robert Hudson, who became a Principal Managing Owner.



detail of reverse

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John Hotson is listed in the ship's paybook in which two payments are recorded: one in May 1797 and another in February 1799. The payments total £37.15.6 after deductions to the Poplar Hospital fund. The captain's log book also records the names of passengers, among whom are 'Mrs Mary Hotson' and 'C.G Hotson, her child, aged 1', who were the wife and eldest child of John Hotson. Hotson was the son of George Hotson (1736-1806) and Ann, *née* Siebel (b. 1733). John married, in 1798, Mary Field (b. 1771) and they went on to have five children, the eldest of whom was Campbell George Hotson (1800-1819). John Hotson died in Mauritius in 1828. Following his death, Mary received an annual pension of £35 from the East India Company for the remainder of her life. The annual pension for a Seaman's widow was £7 and, for a Commander's widow, £180.

The existence of the present portrait suggests that the sitter may have served under Hotson on the ship, and returned to London with him where he was painted by William Wood, between the first and second of the ship's voyages. The status of the sitter as a servant to John Hotson is likely to have been the reason Wood did not record his full name in his fee book. Until recently, he was known as the Chinese servant to Mr Hobson, owing to the misreading of William Wood's memorandum and erronous transcript of it by Daphne Foskett (*op. cit.).*

From the 17th century Chinese men were serving on East India Company ships alongside sailors who originated from South East Asia who were known as 'Lascars' and were far greater in number. The East India Company ships brought some of the Chinese crewmen to London and Liverpool, where Chinese communities started to grow. In London, a Chinese member of the East India Company, John Anthony, was placed in charge of the board, lodging and welfare of the Chinese seamen of the East India Company. He established a boarding house in Shadwell, near the docks, in London, and became known as the father of Limehouse's Chinatown. He married and owned a house, Hallowall Down in Leyton, Essex and an Act of Parliament enabled his naturalisation. In 1805, aged 39, John Anthony became a British citizen, but died only a few months later.

According to the Census of 1851, there were only 78 Chinese-born people living in England and Wales, and the 1861 Census puts the number at 147.

There had been a long-standing demand for Chinese goods and materials and trade between Britain and China was tightly regulated through the port of Canton. With the growth of Hong Kong as a British colonial port after 1842, the number of Chinese seamen increased further. In 1865 Liverpool's Blue Funnel Line was established and became the first direct route for a steamship from Europe to China. It crewed its ships with Chinese sailors.



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JOHN COX DILLMAN ENGLEHEART (BRITISH, 1782/1784-1862)

Augustus Henry Morgan (b. 1796), in blue naval coat, next to a cannon aimed out to sea
Signed, dated and inscribed on the backing card 'J.C.D. Engleheart / Pinxit 1815 / 88 Newman St. / London / Augustus Morgan RN'
On ivory
Rectangular, 87 x 68 mm., gilt-metal frame with acorn and oak leaf surround

£3,000-5,000 US$3,700-6,200 €3,400-5,600

PROVENANCE:
Bonhams, London, 28 April 2005, lot 303.

LITERATURE:
B. Hofstetter, *Museum Liaunig. Portraitminiaturen*, Vienna / Neuhaus, 2015, p. 323.

The sitter was the son of Edward Morgan, and his wife Louisa, *née* Griffiths. Their home, Golden Grove, in Flintshire, North Wales, was built by Sir Edward Morgan in 1580 and the Morgan family remained there until 1877. It was bought by the Aberconway family and then by the uncle of the present owners. Golden Grove is now a Bed & Breakfast.
Augustus's father was Deputy Lieutenant and High Sheriff for Flintshire and Lieutenant Colonel of the Militia. Augustus's brother, Edward (b. 1793) was a soldier in the Royal Fusiliers and saw action in the Peninsular War. Their sister Louisa Henrietta (b. 1800) married Colonel Richard Steward, MP for Weymouth and a member of the Dorset militia. Augustus entered the Church.



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LOUIS-MARIE AUTISSIER (FRANCO-BELGIAN, 1772-1830)

A boy in blue coat with a hunting horn over his shoulder
Signed and dated 'Autissier pt / 1821' (mid-right)
On ivory
Oval, 66 mm. high, rectangular gilt-bronze frame

£2,000-3,000 US$2,500-3,700 €2,300-3,400

PROVENANCE:
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 1 February 1946 (inv. nos. MD/0327 and 41).
Ernst Holzscheiter (1878-1962) Collection, Switzerland.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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JOSEPH DERANTON (FRENCH, 1756-1814)

A gentleman in green striped jacket, seated at a desk in an interior
On ivory
75 mm. diam., gilt-metal mount in rectangular lacquered wood frame with gilt-metal spandrels

£2,000-3,000 US$2,500-3,700
€2,300-3,400

PROVENANCE:
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in London, 9 September 1950 (inv. nos. MD/0503 and 566).
Ernst Holzscheiter (1878-1962) Collection, Switzerland.

EXHIBITED:
Arenenberg, Napoleonmuseum, *Miniaturen und Karikaturen*, 1954, no. 28 (as by Jean-Baptiste Le Tellier).



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CONTINENTAL SCHOOL, CIRCA 1810

A lady, standing full-length in black dress and cap with ostrich feathers, in a classical landcape with a statue of Minerva, a lyre-guitar and other symbols associated with the arts and refinement
On ivory
Rectangular, 216 x 155 mm., wood frame with tortoiseshell inlay

£3,000-5,000 US$3,700-6,200
€3,400-5,600

The sitter in the present cabinet miniature has previously been identified as Henriette of Nassau-Weilburg, daughter of Prince Charles Christian, Duke of Nassau-Weilburg and Caroline of Orange-Nassau.



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GEORGE ENGLEHEART (BRITISH, 1750/1752-1829)

A lady's right eye
On ivory
Oval, 21 mm. high, gilt-metal frame with frosted mount

£2,000-3,000 US$2,500-3,700
€2,300-3,400

PROVENANCE:
With Captain Charles Woollett, London, in 1964.

EXHIBITED:
Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 264.

Eye miniatures became fashionable between around 1790 and their popularity lasted until around 1820/30. The most famous eye miniature wearers were George IV, Prince of Wales and his secret and illegal wife, Maria Fitzherbert. Their illicit relationship involved the exchange of eye miniatures by Richard Cosway, the first of which was sent by the Prince of Wales to Maria Fitzherbert whilst she was in Europe, as a token of his love and affection towards her. Shortly after the gift was made, Maria returned home and they married in a secret ceremony. The composition of an eye miniature meant that the anonymity of lovers could be preserved. Eye miniatures were also commissioned by families and given to relatives. Some were worn as mourning jewellery to remember a loved one. Engleheart is thought to have produced at least twenty-two eye miniatures, having received commissions from Sir Thomas and Lady Beauchamp for eye miniatures of them and four of their children (see G. C. Beottecher (ed.), *The Look of Love. Eye Miniatures from the Skier Collection*, London, 2012, p. 19). It has also been argued that the eye miniature was intended as a way of two people gazing at each other, when one of the loved ones is absent (see H. Grootenboer, 'Treasuring the Gaze: Eye Miniature Portraits and the Intimacy of Vision', in *The Art Bulletin*, Vol. 88, September 2006, pp. 496-507).

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PIERRE-ADOLPHE HALL (FRANCO-SWEDISH, 1739-1793)

A lady in white dress, wearing a white bonnet
On ivory
Oval, 47 mm. high, silver-gilt frame

£800-1,200 US$990-1,500
€900-1,300

PROVENANCE:
Michel Heine Collection. Purchased by John Pierpont Morgan (1837-1913) as part of the collection acquired *en bloc*.
John Pierpont Morgan (1837-1913) Collection, New York; Christie's, London, 25 June 1935, lot 546 (24 gns to Schidlof).
With Leo R. Schidlof, from whom acquired by Ernst Holzscheiter in Paris, 31 July 1935 (inv. nos. MD/0080 and 274).
Ernst Holzscheiter (1878-1962) Collection, Switzerland.

EXHIBITED:
Geneva, Musée d'art et d'histoire, *Chefs-d'oeuvre de la miniature et la gouache*, 1956, no. 200.

LITERATURE:
G.C. Williamson, *Catallogue of the Collection of Miniatures - The Property of J. Pierpont Morgan*, London, 1906, III, p. 142, no. 501.



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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ANDREW PLIMER (BRITISH, 1763-1837) AND NATHANIEL PLIMER (BRITISH, 1757-1822)
A boy in blue coat; *together with* a portrait of Mr Bushell in brown coat
The former, signed with initials and dated 'AP / 1785' (lower right)
On ivory
Ovals, 40 mm. and 70 mm. high, gilt-metal frames (2)

£1,200-1,800 US$1,500-2,200
€1,400-2,000

PROVENANCE:
The former, the late Sir St Clair Thomson; Sotheby's, London, 9 November 1944, lot 80 (£9 to Greg).
Mikel Papier (1889-1948) Collection, and by descent.



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JOHN SMART (BRITISH, 1741-1811)
A girl in white dress
Signed with intials and dated 'JS / 1768' (lower left)
On ivory
Oval, 42 mm. high, gilt-metal frame

£2,000-3,000 US$2,500-3,700
€2,300-3,400



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JOHN SMART (BRITISH, 1741-1811)
A gentleman in green coat
Signed with initials and dated 'J.S. / 1782' (lower left)
On ivory
Oval, 47 mm. high, gilt-metal frame, the reverse engraved with monogram FP

£4,000-6,000 US$5,000-7,400
€4,500-6,700

PROVENANCE:
A. P. Cunliffe Esq; (†) Sotheby's, London, 20 November 1945, lot 33 (£95 to Papier).
Mikel Papier (1889-1948) Collection, and thence by descent.

EXHIBITED:
Victoria & Albert Museum, London.



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(part)

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JOHN SMART (BRITISH, 1741-1811)

A portrait miniature of a lady in aubergine dress, signed with intials and dated 'J.S. / 1777' (lower left) mounted in the secret compartment of a gold-mounted ivory patch-box, the cover set with gold monogram SC on plaited hair ground; *together with* a portrait of a gentleman, possibly Major Banks of Madras, wearing a portrait miniature, signed with intials and dated 'J.S. / 1789 / I' for India (lower right), in gilt-metal hinged locket case
Ovals, 26 mm. and 58 mm. high (2)

£2,000-3,000 US$2,500-3,700
€2,300-3,400

PROVENANCE:
The latter, Major R.M.O. de la Hey; Sotheby's, London, 4 November 1968, lot 244 (as 'Perhaps Major Banks of Madras'. £550 to Mrs Haynes).

LITERATURE:
The latter, D. Foskett, *John Smart. The Man and his Miniatures*, London, 1964, p. 62.



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OZIAS HUMPHRY, R.A. (BRITISH, 1742-1810)

A gentleman in purple coat
On ivory
Oval, 38 mm. high, gilt-metal frame

£600-800 US$740-980
€680-900

PROVENANCE:
Christie's, London, 19 June 1973, lot 82.



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JOHN BOGLE (SCOTTISH, 1746-1803)

A lady, in dress with high lace collar, wearing a large straw bonnet with lilac ribbons
Signed with initials and dated 'I.B. / 1795' (lower left)
On ivory
Oval, 49 mm. high, silver-gilt frame with blue enamel border and bright-cut reverse

£2,000-3,000 US$2,500-3,700
€2,300-3,400

PROVENANCE:
Mrs Charles E. Dunlap; (†) Sotheby's, London, 29 March 1976, lot 86.
Edward Grosvenor Paine (1911-1989) Collection, New Orleans, La., inv. no. 737 (as dated 1792); (†) Christie's, London, 15 October 1996, lot 24.
The Collection of the Late Mrs T.S. Eliot (1926-2012); (†) Christie's, London, 20 November 2013, lot 23.

LITERATURE:
D. Foskett, *Collecting Miniatures*, Woodbridge, 1979, illustrated p. 201, illustrated pl. 47.
D. Foskett, *Miniatures. Dictionary and Guide*, Woodbridge, 1987, p. 201, illustrated pl. 47.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



(reverse)



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GEORGE ENGLEHEART (BRITISH, 1750/1753 - 1829)

A young lady, in white dress, wearing a straw hat with loose yellow ribbons decorated with flowers
Signed on the backing card 'George Engleheart / Pinxit.'
On ivory
Oval, 57 mm. high, gold frame with enamel border, the reverse with memorial motifs and inscription 'a virtuous friendship extends beyond the grave'

£4,000-6,000 US$5,000-7,400
€4,500-6,700

PROVENANCE:
Presumably by direct family descent.
Sir John Gardner Dillman Engleheart, K.C.B. of 28 Curzon Street, Mayfair, London (1823-1923) (a grandnephew of the artist) Collection, in 1889 (in a different frame).
With D. S. Lavender (Antiques) Ltd., in 1990.
The Collection of the Late Mrs T.S. Eliot (1926-2012); (†) Christie's, London, 20 November 2013, lot 3.

EXHIBITED:
London, Burlington Fine Arts Club, *Exhibition of Portrait Miniatures*, 1889, case XXII (in a different frame, lent by J. Gardner D. Engleheart, Esq., C.B.).

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PHILIP JEAN (BRITISH, 1755-1802)

A lady, in white dress with mauve sash
On ivory
Oval, 51 mm. high, gilt-metal frame with diamond surround, the reverse centred with gold monogram MHC on plaited hair

£800-1,200 US$990-1,500
€900-1,300

PROVENANCE:
A. P. Cunliffe Esq; (†) Sotheby's, London, 20 November 1945 (as 'probably by Philip Jean', £130 to Papier).
Mikel Papier (1889-1948) Collection, no. 163, and by descent.

EXHIBITED:
Victoria & Albert Museum, London.

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HORACE HONE, A.R.A.
(ANGLO-IRISH, 1754/56 - 1825/27)
A gentleman in blue coat
Signed with mongram and dated 'HH / 1785' (lower right)
On ivory
Oval, 60 mm. high, gilt-metal frame with split-pearl border

£2,000-3,000 US$2,500-3,700
€2,300-3,400

PROVENANCE:
Philip J. Cosens.
Lieutenant-Colonel Gordon P. Cosens.
Mrs Gordon Cosens, London.
Mrs Hugh Cosens.
Mrs Hugh Myers; Sotheby's, London, 1 November 1965, lot 61.

EXHIBITED:
London, Victoria & Albert Museum, 1928-1965.



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HORACE HONE, A.R.A. (ANGLO-IRISH, 1754/56 - 1825/27)
A lady in blue dress
Signed with monogram and dated 'HH / 1791' (lower right)
On ivory
Oval, 65 mm high, gilt-metal frame wtih split-pearl surround, the reverse with plaited hair

£1,500-2,500 US$1,900-3,100
€1,700-2,800

PROVENANCE:
Hawkins Collection.
Mikel Papier (1889-1948) Collection, no. 102, and by descent.



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ANDREW PLIMER (BRITISH, 1763-1837)
A gentleman in brown coat
On ivory
Oval, 75 mm. high, gilt-metal frame with woven hair reverse

£1,000-2,000 US$1,300-2,500
€1,200-2,200

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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JOHN SMART (BRITISH, 1741-1811)

Mrs Elizabeth Campbell, *née* Mackay, in blue dress
Signed with intials and dated 'JS / 1787 / I' for India (lower left)
On ivory
Oval, 57 mm. high, gilt-metal frame, the reverse set with nine locks of hair of differing colour, eight of which are set with gold initials

£10,000-20,000 US$13,000-25,000
€12,000-22,000

PROVENANCE:
A. P. Cunliffe Esq.; Sotheby's, London, 20 November 1945, lot 30 (as 'called Lady Cornwallis', £125 to Robert H. Rockliff).
Robert H. Rockliff of Compton Grange, Eastbourne; Sotheby's, London, 11 November 1947, lot 117 (£200 to Hans E. Backer).
C.H. Samuelson, Esq.; Christie's, London, 9 February 1960, lot 167.
With Captain Charles Woollet, London, in 1963.

EXHIBITED:
London, Victoria and Albert Museum, *International Art Exhibition*, 1934, no. 1073 (as Lady Cornwallis).
Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 241.

LITERATURE:
Advertised in *Country Life*, 21 January 1960.
D. Foskett, *John Smart. The Man and his Miniatures*, London, 1964, p. 64, illustrated pl. XIII, no. 50.
Apollo, August 1965.

The sitter was the wife of Captain Dugald Campbell of the 74th Highland Regiment of Foot. The initials on the locks of hair on the reverse of the miniature are: JC / DC / WCC / IC / MC / AHC / EC / CC (clockwise from top centre) and most likely refer to their children.

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GEORGE ENGLEHEART (BRITISH, 1750/1752-1829)

A gentleman in turquoise coat
On ivory
Oval, 51 mm. high, gilt-metal frame with split-pearl border

£1,500-2,500 US$1,900-3,100
€1,700-2,800

PROVENANCE:
With Boulet, in 1964.

EXHIBITED:
Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 263.



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GEORGE ENGLEHEART (BRITISH, 1750/1752-1829)

John Burgogne, in blue coat
On ivory
Oval, 73 mm. high, gilt-metal frame, the reverse with gold monogram 'JB' and plaited hair

£4,000-6,000 US$5,000-7,400
€4,500-6,700

PROVENANCE:
The late Major C.E.M. Ellison (sold by order of the Executors); Christie's, London, 24 November 1964, lot 51 (230 gns to Captain Charles Woollett, London).
With Limner Antiques.

EXHIBITED:
Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 260.
Budapest, Museum of Fine Arts / Szépművészeti Múzeum, *British Portrait Exhibition / Angol Portré Kiállítás*, 1973, no. 22 (together with lot 191 of the present sale).
A 'Mr Burgoyne' is listed in the artist's fee book for 1788. See G.C. Williamson and H.L.D. Engleheart, *George Engleheart 1750-1829*, London, 1902, p. 88.
In the 1964 Christie's sale, the present miniature was offered for sale alongside other portraits of members of the Burgoyne family, including 'Lady or Miss Burgoyne' by George Engleheart as lot 51 (see lot 191); Lady Louisa Burgoyne as lot 44; Catherine Burgoyne by Ozias Humphry as lot 45; and a Lady of the Burgoyne family by Mrs Mee as lot 50.

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GEORGE ENGLEHEART (BRITISH, 1750/1752-1829)

A lady called Miss or Mrs M. Burgoyne, in white dress with blue sash
On ivory
Oval, 75 mm. high, gilt-metal locket frame, the reverse set with gold monogram 'MB'

£4,000-6,000 US$5,000-7,400
€4,500-6,700

PROVENANCE:
The late Major C.E.M. Ellison (sold by order of the Executors); Christie's, London, 24 November 1964, lot 52 (as 'Lady or Miss Burgoyne', 240 gns to Captain Charles Woollett, London).
With Limner Antiques.

EXHIBITED:
Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 261 (as 'An unknown lady, possiby Miss Burgoyne').
Budapest, Museum of Fine Arts / Szépművészeti Múzeum, *British Portrait Exhibition / Angol Portré Kiállítás*, 1973, no. 22 (together with lot 190 of the present sale).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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FANNY CHARRIN (FRENCH, 1781-1854)

Napoleon François Joseph Charles Bonaparte (1811-1832), King of Rome, in blue jacket and falling collar
Signed 'Fanny / Charrin' (lower left)
On ivory
Oval, 68 mm. high, gilt-metal frame

£2,000-3,000 US$2,500-3,700 €2,300-3,400

PROVENANCE:
Miss Locker Lampson Collection; Sotheby's, London, 13 December 1943.
Mikel Papier (1889-1948) Collection, no. 104, and by descent.

The sitter was the son of Emperor Napoleon Bonaparte and his second wife, Archduchess Marie Louise of Austria. He was awarded the title King of Rome, which the Emperor declared to be the title of the heir-apparent. On Napoleon I's abdication forllowing his defeat at Waterloo, the Chamber of Representatives and Chamber of Peers recognised the young Napoleon as Emperor. Loyal Bonapartists proclaimed him Napoleon II in Paris on 28 June 1815 but he was formally deposed five days later with the arrival of the Allies in the French capital. He went to Austria where he lived at court and was awarded the title Duke of Reichstadt. He died at the age of 21 at Schönbrunn Palace Vienne, from tuberculosis.

193

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

George IV (1762-1830) when Prince of Wales, in armour, wearing the sash of the Order of the Garter
On card
Rectangular, 113 x 76 mm., later silver frame with cypher of George IV and royal crown above

£3,000-5,000 US$3,700-6,200 €3,400-5,600

PROVENANCE:
According to an inscription on the backing card, given by King George IV to Lady Catherine Elizabeth, Countess of Mornington (1760-1851), *née* Forbes, and presumably by descent to her daughter Lady Priscilla Anne Wellesley-Pole (1793-1879).

The present portrait of George IV is a mature portrait of the Prince of Wales. Painted circa 1800-1810, the Prince is depicted as a knightly figure, defender of the realm, instead of the attractive dilettante seen in Cosway's portraits of the 1780s and 1790s. It compares with Cosway's portrait miniature contained within the Maria Fitzerherbert Jewel, sold Christie's, London, 6 July 2017, lot 14; and a larger portrait miniature by the same artist sold Philips, London, 6 November 2000, lot 165. The dress compares with that worn by Louis Phillippe when Duke of Orleans in the Royal Collection (RCIN 420949). Painted by Cosway when the Orléans family was living in exile in Twickenham, the portrait of the Duke can be dated to circa 1804-1806. The inscription on the backing card reads 'King George 4th / by / Cosway. / This portrait was / given by the King / to my Mother the / Countess of Morning / -ton. - / PW.' and, in another hand, 'PW represents Lady Priscilla / Wellesley. / afterwards Lady Southampton'. It would appear that the person who added the later inscription identifying 'PW' as later Lady Southampton mistook Lady Priscilla Anne Wellesley-Pole (1793-1879) who married John Fane, 10th Earl of Westmoreland (1784-1859) for Lady Anne Wellesley (d. 1844) who married, firstly, The Hon. Henry Fitzroy, 1st Baron Southampton (1807-1859).



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PROPERTY OF THE LATE GEOFFREY AND THE HON. CAROLE LAWSON, STILEMANS, SURREY (LOTS 194 – 241)



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Geoffrey and Carole Lawson acquired stilemans near Godalming, Surrey, in 1982. The house was built in 1909 and the gardens were landscaped and planted over the next twenty years under the guidance of Gertrude Jekyll, whose own home Munstead was close by. By 1982 however, successive owners had ruined Jekyll's design, so the Lawsons set about creating a new scheme, integrating what remained and restoring the feeling of enclosure that was central to the original concept. At the same time they employed the `society' decorator Dudley Poplak to create stylish and comfortable rooms within the house.

Carole Lawson was the second daughter of Lord and Lady Samuel of Wych Cross, her father was an important collector of Dutch and Flemish paintings, donated to the Mansion House after his death, and the couple acquired much fine and important furniture so carole grew up surrounded by good and great things. Poplak had been responsible for the refurbishment of Winfield House, the US ambassador's residence in Regent's Park in the late 1960s and again from 1983 – 89, and from 1981 in the most important assignment of his career was engaged at Highgrove House for the Prince and Princess of Wales. Poplak was known for his flawless taste, empathy and discretion, and through his friendships with the best London dealers was always able to source for his clients the very best pieces for any project.

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A VICTORIAN GOTHIC BRASS HEXAGONAL HALL LANTERN

19TH CENTURY

With pierced acanthus finials, cluster-column uprights and a foliate frieze below, later fitted for electricity
36 in. (92 cm.) high; 16 in. (41 cm.) wide

£3,000-5,000 US$3,700-6,100
€3,400-5,600

■195

AN ENGLISH BRASS-MOUNTED OAK STICK STAND

ATTRIBUTED TO APTER-FREDERICKS, *CIRCA* 1980

With a ball finial, the brass mount with six divisions, the circular base with two removable brass liners
34½ in. (85 cm.) high, 17 in. (43.5 cm.) diam'.

£800-1,200 US$980-1,500
€890-1,300

■196

TWO GEORGE III MAHOGANY KETTLE STANDS

CIRCA 1760

One with octagonal top with a laminated fret-carved gallery above a turned column and foliate tripod base with claw-and-ball feet and leather castors, the top later, the other of similar form on a fluted column and tripod base
The first: 22 in. (56 cm.) high; 11½ in. (29 cm.) wide
The second: 22 in. (56 cm.) high; 11 in. (28 cm.) wide (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:
One kettle stand Lord and Lady Samuel of Wych Cross and thence by descent.



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ENGLISH SCHOOL, 18TH CENTURY

Mr Richard Watson's Guildford and Godalming coach

oil on canvas
37 x 57½ in. (94 x 146 cm.)

£6,000-8,000 US$7,400-9,800 €6,700-8,900

■198

A PAIR OF EARLY GEORGE III MAHOGANY HALL CHAIRS

CIRCA 1760-65

Each with shaped back and splat with a painted crest for the Duntze family above a saddle seat on curved X-supports joined by turned stretchers, one numbered in white chalk '1158'
38 in. (96 cm.) high; 22 in. (56 cm.) wide; 23 in. (59 cm.) deep (2)

£8,000-12,000 US$9,800-15,000 €8,900-13,000

PROVENANCE:
James Nicholas Duntze (d.1846), Hensley House, Tiverton, Devon.

The arms are those of Duntze impaling Cockburn quartering Weapont, for James Nicholas Duntze (b.c.1772-1846), of Hensley (Hensleigh) House, Tiverton, Devon, and his wife Jane Harriot Cockburn, daughter of Brigadier General Sir James Cockburn of that Ilk, 5th Bt., whom he married in 1792. James Duntze, second son of Sir John Duntze, 1st Bt. (d.1795), was Paymaster-General to the Forces in Sicily.



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A GEORGE II WALNUT WING ARMCHAIR

CIRCA 1740

The shaped back and outturned arms above a loose cushion, upholstered in pale green floral silk, on foliate cabriole legs with claw-and-ball feet, one back leg spliced, leather castors
45 in. (114 cm.) high; 33 in. (84 cm.) wide; 32 in. (81 cm.) deep

£2,000-3,000 US$2,500-3,700
€2,300-3,300

■200

A MAHOGANY OCTAGONAL TRIPOD TABLE

POSSIBLY INCORPORATING 18TH CENTURY ELEMENTS

The moulded tilt-top above a tapering turned and fluted column with spiral-fluted knop and foliate cabriole legs with leather castors
29 in. (74 cm.) high; 26 in. (67 cm.) wide; 25.5 in. (65 cm.) deep

£3,000-5,000 US$3,700-6,100
€3,400-5,600

■201

A BRASS-INLAID MAHOGANY AND PARCEL-GILT DRUM TABLE

LATE 20TH CENTURY, OF REGENCY STYLE

The circular top with a gilt-tooled green inset leather writing-surface above four drawers and alternating hinged flaps, all with brass shield-shaped escutcheons, above four scrolled and foliate supports and a platform with reeded concave sides, on foliate and gilt lion paw feet, restorations
29 in. (73 cm.) high; 58½ in. (149 cm.) diam'.

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROPERTY OF THE LATE GEOFFREY AND THE HON. CAROLE LAWSON, STILEMANS, SURREY



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A GEORGE II MAHOGANY TWIN CHAIR-BACK SETTEE

ATTRIBUTED TO WRIGHT & ELWICK OR PAUL SAUNDERS, *CIRCA* 1750

The foliate carved and beaded top rail above padded back, arms and seat covered in striped cotton, flanked by foliage-carved arm terminals, the apron and cabriole legs terminating in scroll feet, stamped 'RW' under seatrail, with Norman Adams' trade label
37 in. (94 cm.) high; 53¼ in. (135.5 cm.) wide; 24½ in. (62 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000

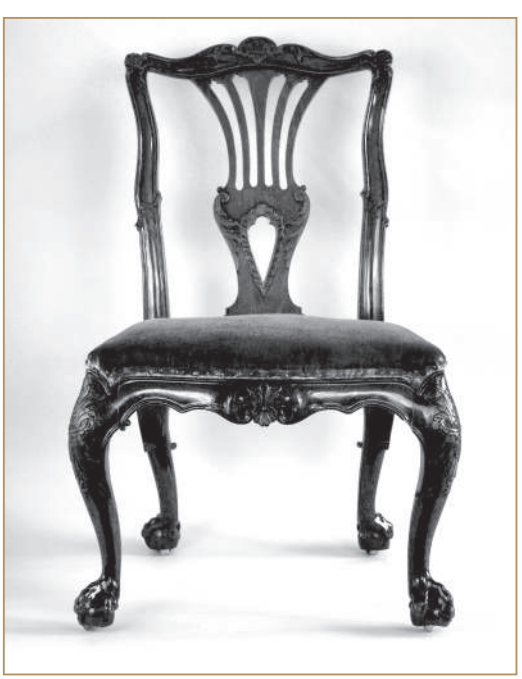
PROVENANCE:
Swaines Hill Manor, Hampshire.
The late Marjorie Wiggin Prescott, Belle Haven, Greenwich, CT, USA.
With Norman Adams, London.

LITERATURE:
C. Claxton-Stevens and S. Whittington, *18th Century English Furniture The Norman Adams Collection*, rev. ed. 1985, p.38.



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This twin chair-back settee relates to seat-furniture by Chippendale's contemporary, the cabinet-maker and 'upholder', Paul Saunders (1722-1771), supplied to the 1st Earl of Leicester for Holkham Hall, Norfolk between 1755-58. Saunders, with his business partner George Smith Bradshaw (1717-1812), took possession of William Bradshaw's workshop at 59 Greek Street, Soho, in *circa* 1755, and acquired the stock and pattern books of the cabinet-maker. Richard Wright of Wright & Elwick of Wakefield (active from 1748) initially worked with Saunders as a director of 'The Royal Soho Manufactory, Soho Square'. Thus, some of the carved motifs adopted by Bradshaw, Saunders and Wright & Elwick correspond. For example, a variation of a clasped acanthus motif found on the knees of chair legs is found on a set of four tapestry-covered armchairs probably supplied by Bradshaw, originally at Chesterfield House, London, now in the Metropolitan Museum of Art, New York; on the aforementioned sets of chairs commissioned from Saunders for Holkham, and on a set of twelve mahogany dining chairs, possibly by Wright & Elwick, at Nostell Priory, Yorkshire, that relate to a set of dining-chairs from Kippax Park, Yorkshire, also thought to have been supplied by the firm (G. Beard, 'Furniture Maker and Tapestry Weaver', *Metroplitan Museum Journal,* vol. 37, 2002, p. 168, fig. 1; A. Coleridge, 'Some Mid-Georgian Cabinet-Makers at Holkham', *Apollo,* February, 1964, figs. 1 and 2; National Trust NT 959745; Moss Harris & Sons, *The English Chair,* London, 1946, p. 123, plate LI). The Nostell Priory chairs bear a comparable carved cartouche to that found on the seat-rails of the present settee. Intriguingly, the present settee bears the impressed initials 'RW' although there is no evidence that Wright & Elwick stamped their furniture. A single chair almost certainly from the same suite is in the Victoria & Albert Museum, London (W.42-1947).



One of the chairs possibly by Wright & Elwick at Nostell Priory
© National Trust / Robert Thrift

The Prescott Collection, which was sold at Christie's New York between November 1980 and January 1981, was one of the most important English furniture collections to be sold in the last quarter of the century. The sale consisted mostly of late 17th and 18th Century English furniture ranging from rare early stumpwork pieces, hangings and other small objects, to some exquisite pieces of Georgian walnut and mahogany furniture, including a George I burr-walnut bureau-bookcase, and a George I walnut and oak dressing-table, both of which were previously in the Percival Griffiths Collection.



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MARTIN BATTERSBY (1914-1982)

Trompe l'oeil of bookshelves

signed and inscribed 'TROMPE L'OEIL MARTIN/BATTERSBY' (on book, centre left)
oil on board
43½ x 55 in. (110.5 x 139.5 cm.)

£1,500-2,500 US$1,900-3,100
€1,700-2,800

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A REGENCY BRAZILIAN ROSEWOOD AND GRAINED PARCEL-GILT BREAKFRONT SIDE CABINET

CIRCA 1810-20

The shaped *breccia* marble top above three frieze drawers and four brass grille cupboard doors enclosing an adjustable shelf flanked by fluted columns, on turned peg feet, labelled 'H. BLAIRMAN & SON/2169' and 'LADY SAMUELS/ AVE RD'

35¼ in. (89.5 cm.) high; 66¼ in. (168.5 cm.) wide; 16 in. (40.5 cm.) deep

£6,000-9,000 US$7,400-11,000
€6,700-10,000

PROVENANCE:
With H. Blairman & Son.
Lord and Lady Samuel of Wych Cross and thence by descent.



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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A PAIR OF REGENCY MAHOGANY STOOLS

CIRCA 1810

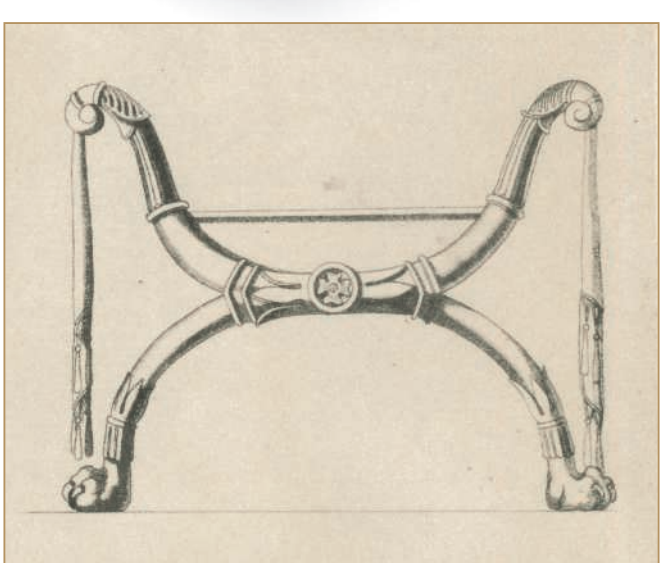
Each of X-frame form, the panel frieze centred by a rosette, on lion paw feet, each with a squab cushion, an inventory label to the underside of each '984' and '1296', the underside of one pasted with a photograph of Thirkleby Hall, both numbered in blue chalk '1148', incised to the underside of seats 'I' and 'IV' 28¾ in. (73.4 cm.) high; 48 in. (122 cm.) wide; 17 in. (43.2 cm.) deep (2)

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROVENANCE:

According to label, Thirkleby Hall, Yorkshire.
Almost certainly sold Sotheby's, London, 10 July 1992, lot 130 (£16,500 incl' premium).

This pair of Regency mahogany stools is derived from a 'Roman' pattern for 'Drawing Room X Seats' by George Smith (1786-1826), published in his *Collection of Designs for Household Furniture,* 1808, plate 53. Other closely related designs include one published by Thomas Hope in his *Household Furniture and Interior Decoration,* 1807, pl. 12, fig. 4, and another in Percier & Fontaine's *Receuil de Decorations Interieurs,* 1812, plate 39.
Thirkleby Hall, North Yorkshire was erected by Sir Thomas Frankland Bart. in the Italian style to the designs of James Wyatt (John Martin Robinson, *Felling the Ancient Oaks,* London, 2011, pp. 174-179). These stools may have been acquired during the tenure of Sir Thomas's son, Sir Robert Frankland-Russell (1784–1849), who inherited a fortune, and the estate of Chequers Court, Buckinghamshire, through his Russell cousins, added 'Russell' to his surname, and together with his wife, Louisa Anne, embarked on substantially improving the estate. The Frankland-Russells had no son, and the estate was eventually succeeded to by their third daughter married to Sir William Payne-Gallwey. With the death of the last of the Payne-Gallweys during the First World War, the estate was sold, and the house demolished in 1927.



The related design by George Smith, 1808





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DEAN WOLSTENHOLME, SEN. (1757-1837)

The Essex Hunt, 1831: The Start of the Hunt at Matching Green; Full Cry from Leading Roothing to High Easter; Gone to Ground at Man Wood with a view of Hatfield Broad Oak beyond; and The Kill from Dunnon High Wood at Easton Lodge, the seat of the Right. Hon. Lord Maynard

oil on canvas
19 x 26 in. (48.3 x 66 cm.) (4)

£15,000-25,000 US$19,000-31,000
€17,000-28,000

The Essex Hunt was founded in 1785 by Messrs. J. & D. Rounding. On their retirement as Masters in 1805, new boundaries were constituted and H.J. Conyers was appointed Master of the hunt. Conyers dedicated over 40 years to the hunt, and was a keen patron of the artist. However, the original set of four paintings, of which the present works are autograph replicas, were commissioned by a Mr Thomas Hodgson, who is included in the members depicted, together with his brothers John and the Reverend Henry, rector of Debden. Although there is no key to the set, portraits at the meet are said to include Conyers, the Reverend J. Arkwright on the grey, Lord Petre and Mr Beale Colvin of Pishobury.

The set was also engraved in 1831 by Dean Wolstenholme Junior (1798-1882) and several versions exist by both Senior and Junior. The Essex Hunt was particularly fashionable in the nineteenth century given its close proximity to London; then, as today, it lay across Essex about 35 miles north to south, and 21 miles in breadth from east to west. Another version of this set was sold from the property of the Virginia Museum of Fine Arts, sold to benefit the Acquisition Fund; Christie's, London, 19 May 2006, lot 6. (£30,000 incl. premium).





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JAMES POLLARD (1792-1867)

A mail coach in a flood near Shillingford Bridge, Berkshire

signed and dated 'J Pollard 1825' (on the ralling lower right)
oil on canvas
19¾ x 30 in. (50.3 x 76.2 cm.)

£25,000-35,000 US$31,000-43,000
€28,000-39,000

PROVENANCE:
The Property of the late G. S. Martin. Esq.; Sotheby's, London, 23 February 1938, lot 26.
with Vickers, London, 1948.
The Property of Miss Angela Matta; Christie's, London, 17 April 1964, lot 52.
The Property of N. C. Selway Esq.; Sotheby's, London, 11 July 1990, lot 134.
with Richard Green, London.

EXHIBITED:
London, Haywood Gallery, The Arts Council of Great Britain, *British Sporting Painting*, 1974, no. 164.

LITERATURE:
N. C. Selway, *James Pollard 1792-1867, Painter of the Age of Coaching*, Leigh-on-Sea, 1965, p. 26, no. 20.
N. C. Selway, *The Golden Age of Coaching and Sport as Depicted by James Pollard*, Leigh-on-Sea, 1972, p. 24, no. 15.

ENGRAVED:
by R. Rosenberg, 1827.

James Pollard (1792-1867) grew up in Islington, North London, close to the great Mail route to the North of England, which has been considered to have had a strong influence for the subject matter of his works. Pollard's father Robert was a pupil of Richard Wilson R.A., before pursuing a career as a renowned engraver and print publisher. It is suggested that it was Robert, who made up his mind that his son James should be a painter of horses after artists such as Ben Marshall.

Initially following his father's profession, Pollard began concentrating on etchings and acquatinting. However, it was not until the 1820s that the unique charm of his assured draughtsmanship was truly respected. Commissioned in 1821 by the King's Printseller, Edward Orme, to paint a mail coach scene on a signboard for an inn, which was exhibited in his shop window on Bond St. It was greatly admired and was the catalyst that led to further commissions. Later in his career, he worked with John Frederick Herring, Senior on several horse racing paintings. Pollard painted mainly the backgrounds and spectators, while Herring painted the horses. He exhibited at the Royal Academy during the years 1821 to 1839 and also at the British Institution in 1824 and 1844.



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JAMES POLLARD (1792-1867)

Pike fishing at Harleyford-on-Thames

signed 'J Pollard' (lower right)
oil on canvas
11¾ x 15½ in. (29.9 x 39.4 cm.)

£5,000-8,000 US$6,200-9,800
€5,600-8,900

PROVENANCE:
The artist's son, James Robert Pollard until 1889.
The Property of Seymour Dalziel, Esq.; Sotheby's, London, 20 March 1963, lot 89.
with E. Speelman, London.
with Richard Green, London.

LITERATURE:
N.C. Selway, *James Pollard 1792-1867, Painter of the Age of Coaching*, Leigh-on-Sea, 1965, p. 55, no. 301.
N.C. Selway, *The Golden Age of Coaching and Sport as Depicted by James Pollard*, Leigh-on-Sea, 1972, p. 42, no. 364, illustrated.



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JAMES POLLARD (1792-1867)

Mr Sam Montagu angling at South Stoneham, Hampshire

signed and dated 'J. Pollard 1831' (lower left)
oil on board
7 x 9½ in. (17.8 x 24.1 cm.)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
with Richard Green, London.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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JAMES POLLARD (1792-1867)

The Guildford to London coach passing before the Running Horse Inn, Merrow

signed and dated 'J Pollard 1830' (lower centre right)
oil on canvas
17 x 21 in. (43.2 x 53.4 cm.)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
The Mr and Mrs Jack R. Dick Collection of English Sporting and Conversation Paintings part one; Sotheby's, London, 31 October 1973, lot 30.
with Arthur Ackermann & Son, London.
Anonymous sale; Christie's, London, 23 November 2004, lot 62.
with Richard Green, London.

LITERATURE:
N. C. Selway, *The Golden Age of Coaching and Sport as Depicted by James Pollard*, Leigh-on-Sea, 1972, p. 27, no. 63, illustrated.



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JAMES POLLARD (1792-1867)

A stage coach passing Balby, Yorkshire: The 'Chesterfield Champion' with passengers

signed and dated 'J Pollard. 1828' (lower right)
oil on canvas
12¼ x 17 in. (31.1 x 43.2 cm.)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
The Property of Lieutenant-Colonel C.W. Birkin, C.M.G. of Lamcote House, Nottinghamshire, sold by order of the executors; Christie's, London, 7 December 1934, lot 66 (235 gns. 5 s. to Daniell).
The Collection of N. C. Selway Esq.
The Collection of R. Graham Esq. by 1965.
with Arthur Ackermann & Son, London.

LITERATURE:
N. C. Selway, *James Pollard 1792-1867, Painter of the Age of Coaching*, Leigh-on-Sea, 1965, p. 28, no. 42, illustrated.
N. C. Selway, *The Golden Age of Coaching and Sport as Depicted by James Pollard*, Leigh-on-Sea, 1972, p. 26, no. 41.



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JAMES POLLARD (1792-1867)

Royal Mail coaches preparing to start for the West of England in the yard of the 'Swan with Two Necks'

signed and dated 'J. Pollard 1830' (lower left)
oil on canvas
16½ x 23½ in. (42 x 59.7 cm.)

£20,000-30,000 US$25,000-37,000
€23,000-33,000

PROVENANCE:
Edward Baring, 1st Baron Revelstoke of Membland Hall, Devon; by descent to his daughter,
Elizabeth wife of Valentine Brown, 5th Earl of Kenmare; sold Sotheby's, London, 25 June 1930, lot 121.
Mr. H. H. Frelinghuysen, Morristown, New Jersey, USA.
Anonymous sale; Northeast Auctions, New Hampshire, 4 November 2001, lot 1177.
Anonymous sale; Sotheby's, London, 13 June 2002, lot 20.
with Richard Green, London.

EXHIBITED:
London, Richard Green, *Sporting and British Art*, October 2002.

LITERATURE:
N. C. Selway, *James Pollard 1792-1867, Painter of the Age of Coaching*, Leigh-on-Sea, 1965, p. 30, no. 62, illustrated.
N. C. Selway, *The Golden Age of Coaching and Sport as Depicted by James Pollard*, Leigh-on-Sea, 1972, p. 27, no. 62.

ENGRAVED:
by R. Rosenberg, 1831.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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A GEORGE III MAHOGANY SECRETAIRE CHEST

SIGNED BY A. EVANS, 1774, POSSIBLY FOR THOMAS CHIPPENDALE

The shelved superstructure with laminated panels of Chinese paling and a Vitruvian scroll gallery, the secretaire drawer with leather-lined writing-surface and an arrangement of pigeon holes and mahogany-lined drawers, above four graduated drawers with *rocaille* bail handles, on panelled bracket feet with wooden castors, signed under one small drawer `A.EVANS 1774', with short-grain kickers, red wash and laminated blocks, two keys, the handles apparently original
66 in. (168 cm.) high; 23 in. (58 cm.) wide; 15 in. (38 cm.) deep

£25,000-40,000 US$31,000-49,000
€28,000-44,000

PROVENANCE:
Anonymous sale, Sotheby's, London, 19 June 1970, lot 152.
With Jeremy Ltd., London.

LITERATURE:
G. Beard & C. Gilbert, *Dictionary of English Furniture Makers 1660 - 1840*, Leeds, 1986, p. 283.

This elegant *secretaire* relates to cabinets of the same form by Thomas Chippendale (d. 1779). In 1764, Chippendale supplied two *secretaires* to Sir Lawrence Dundas, Bt. (d. 1781), each surmounted by a lattice-work bookshelf: one was sold by Lawrence Dundas, Marquess of Zetland, Christie's, London, 26 April 1934, lot 112 (bought by Malletts). The other is at Aske Hall, Yorkshire, now lacking its upper section, described as 'a fine open Bookshelf on top' (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, fig. 94 and vol. I, p. 159). This *secretaire*, with its Vitruvian scroll pierced fret-work and ball finials most closely resembles one formerly at Hornby Castle, Yorkshire (illustrated R. Edwards and P. Macquoid, eds., *The Dictionary of English Furniture*, London, 1954, vol. I, p. 152, fig. 60). To date, 'A. Evans 1774' cannot be identified with any certainty, although it is interesting to note that in 1758, the London carver, Thomas Vardy (1751-88), brother to John, who designed furniture for Lord Spencer at Spencer House, Green Park and Althorp, Northants., took as an apprentice 'Aubrey Evans' (https://bifmo.history.ac.uk/entry/vardy-or-vardie-thomas-1751-88. Accessed 3 October 2019.



The signature under one of the drawers





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■λ214

FRANK OWEN SALISBURY, R.I., R.O.I. (1874-1962)

Portrait of Edna, Lady Samuel of Wych Cross (née Nedas), three-quarter length, seated, in a pale blue evening gown

signed and dated 'Frank O. Salisbury/ 1950' (upper right)
oil on canvas
36 x 28 in. (91.5 x 71 cm.)

£2,000-3,000 US$2,500-3,700
€2,300-3,300



215

215

A PAIR OF WORCESTER (BARR, FLIGHT & BARR) PORCELAIN TURQUOISE-GROUND COFFEE-CUPS AND SAUCERS

CIRCA 1804-13, PUCE PRINTED FACTORY MARKS AND IMPRESSED CROWNED BFB MARKS

Each painted with an arrangment of shells and seaweed on a shaded brown ground within a gilt-edged canted rectangular panel, gilt harebell border to the rims (2)

£1,200-1,800 US$1,500-2,200
€1,400-2,000



215

■216

FOLLOWER OF SIR JOSHUA REYNOLDS, P.R.A.

Portrait of David Garrick, half-length, seated, in a brown coat and waistcoat

oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
inscribed 'Prologue' (on the book)

£2,000-4,000 US$2,500-4,900
€2,300-4,400

PROVENANCE:
(Possibly), Mrs Piozzi, Streatham Park, Surrey; Squibb, on the premises, 8 May 1816 (=1st day), lot 63, 183 gns. to the following,
Dr Charles Burney (1726-1814), and by decsent to,
Miss Burney; Christie's, London, 31 March 1922, lot 31, as 'Sir J. Reynolds', (609 gns. to Weston).
with S.R. Hibbard, London; Christie's, London, 9 March 1923, lot 132, as 'Sir J. Reynolds', 787 gns. to the following,
Sir James Roberts Bt. (1848-1935), The Hall, Fairlight; (†) Christie's, London, 20 March 1936, lot 75, with incorrect exhibition history, 267 gns. to the following, with J. Mitchell, London.
Anonymous sale; Christie's, London, 24 November 1972, lot 140, as 'Sir Joshua Reynolds', with incorrect exhibition history, where acquired by the late owner.

EXHIBITED:
(Possibly) London, Royal Academy, *Exhibition of Old Masters and deceased masters of the British School,* 1877, no. 124.

LITERATURE:
(Possibly) A. Graves and W.V. Cronin, *Sir Joshua Reynolds, P.R.A.,* London, 1899, I, pp. 347-348, with incorrect exhibition history.
(Possibly) W. Armstrong, *Reynolds,* London, 1900, p. 207, as 'a replica of the Duke of Bedford's painting'.
D. Mannings, *Sir Joshua Reynolds: a complete catalogue of his paintings*, New Haven and London, 2000, p. 211, no. 705e, as 'possibly Northcote'.

Executed *circa* 1775, and commonly known as *The Prologue Portrait,* the prime version is at Knole, Sevenoaks, Kent.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





The Hon. Carole Lawson, showing in the background lots 196, 217 and 238

■217

A GEORGE III MAHOGANY SERPENTINE DRESSING-COMMODE
ATTRIBUTED TO WILLIAM GOMM, *CIRCA* 1765

The shaped crossbanded top above four long drawers, the top drawer fitted with a slide, ratcheted mirror, inkwells and open and covered compartments, the angles carved with C-scrolls and foliate and strapwork corbels, on panelled bracket feet and castors, the handles replaced, the feet apparently original with laminated blocks, partially re-fitted including the sliding mirror
32½ in. (82.5 cm.) high; 47 in. (120 cm.) wide; 24½ in. (62 cm.) deep

£50,000-80,000 US$62,000-98,000
€56,000-89,000

PROVENANCE:
Lord and Lady Samuel of Wych Cross and thence by descent.

This commode relates closely to a design from the early 1760s by the cabinet-maker William Gomm (*circa* 1697-1780) of Clerkenwell Close that features a serpentine front, richly carved angles and carved feet (L. Boynton, 'William & Richard Gomm', *Burlington Magazine*, June 1980, fig. 33). From 1763-64, Gomm was one of the principal suppliers of furniture to Edward, 5th Lord Leigh, for Stoneleigh Park, Warwickshire, where there were at least six 'Exceeding fine Serpentine Commode Dressing Tables....4 Long Drawers with Blocks at the Corners neatly Carv'd....', varying in price from £12 upto £15.15s according to the bill. A pair of commodes and a single commode removed from Stoneleigh and sold by the Right Hon. Lord Leigh at Christie's, London, 3 May 1962 (lots 53 and 54) are three of these, sharing a consistent serpentine form and distinctive carved scrolling angles.
Another pair of commodes with related carving on the angles sold Christie's, New York, 27 January 1990, lot 121 ($176,000).
Most recently closely-related commodes attributed to Gomm were sold from the John Shaffer Phipps (1874-1958) Collection, New York, at Woolley & Wallis, Salisbury, 5 October 2016, lot 132 (£28,000 incl' premium), and another was sold from The Edward James Foundation, Christie's, London, 15 December 2016, lot 84 (£85,000 incl' premium)
Other similar commodes include a pair sold anonymously, Christie's, New York, 7-8 October 2015, lot 140 ($40,000 incl' premium) and a single commode sold Christie's, London, 23 May 2013, lot 200 (£169,875 incl' premium).



One of the Stoneleigh commodes by William Gomm, sold at Christie's, 1962

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218

■~218

A PAIR OF GILT BRONZE-MOUNTED INDIAN ROSEWOOD, HOLLY AND SYCAMORE MARQUETRY, MAHOGANY ARMCHAIRS

EARLY 20TH CENTURY, POSSIBLY BY LENYGON & MORANT, AFTER THE MODEL BY JOHN LINNELL

Each lyre-shaped back centred with gilt-metal figural plaque, the downswept arms above a caned serpentine seat with squab cushion, on square tapering legs and sabots
35¾ in. (91 cm.) high; 24½ in. (62.5 cm.) wide; 23½ in. (59.5 cm.) deep (2)

£3,000-5,000 US$3,700-6,100 €3,400-5,600

This pair of armchairs, with festive 'Grecian lyre' backs, is after the model attributed to Berkeley Square cabinet-maker and upholsterer, John Linnell (d. 1796), who was commissioned to design a set of ormolu-mounted library chairs for Osterley Park (H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, vol. II). A similar set of twelve armchairs was commissioned by Mallett in the 20th century.



219

■219

A GEORGE III MAHOGANY AND BRASS-BOUND OCTAGONAL WINE-COOLER

CIRCA 1760

On a stand with channelled square section legs; together with a George III mahogany and brass-bound bucket, *circa* 1760
The first: 25 in. (63.5 cm.) high; 23¾ in. (60.5 cm.) wide; 17½ in. (44 cm.) deep
The second: 11½ in. (29 cm.) high; 13¾ in. (35 cm.) diam'. (3)

£2,000-3,000 US$2,500-3,700 €2,300-3,300



220

■220

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

CIRCA 1760

Each carved with foliage and S-scrolled splat above horse-hair covered padded seat and fret-carved square legs joined by conforming pierced stretchers, each reduced in width
38 in. (96.5 cm.) high; 19¼ in. (49 cm.) wide; 23¼ in. (59.5 cm.) deep (2)

£2,000-3,000 US$2,500-3,700 €2,300-3,300



■**221**

AN ENGLISH MAHOGANY SOFA

LATE 20TH CENTURY, AFTER THE GEORGE II PATTERN BY WILLIAM & JOHN GORDON

Of serpentine outline, the seat rails and cabriole legs carved with scales, rosettes and foliate clasps, with a shaped padded back, out-turned arms and a serpentine seat upholstered in cream cotton covers
38 in. (96 cm.) high; 85½ in. (216 cm.) wide; 34½ in. (88 cm.) deep

£10,000-15,000 US$13,000-18,000
€12,000-17,000

The serpentine line carved with imbricated dolphin scales on this sofa corresponds to the design for a set of eight chairs supplied in 1756 by John Gordon to James Murray, 2nd Duke of Atholl (1690-1764) for Blair Castle, Perthshire (one chair illustrated in Anthony Coleridge, *Chippendale Furniture*, London, 1968, fog. 87). The same pattern is also found on the extensive suite of seat furniture attributed to William and John Gordon, almost certainly supplied to George Brudenell, 4th Earl of Cardigan (1712-1790) for Ditton Park, Buckinghamshire. A pair of chairs from this suite was sold from the Simon Sainsbury Collection, Christie's, London, 18 June 2008, lot 60 (£337,250 incl' premium). Further armchairs from the suite are in the Victoria and Albert Museum, London and in the Noel Terry Collection at Fairfax House, York.
The ornament of fish or dolphin scales are associated with the Roman goddess Venus, whose sea-shell chariot was drawn by dolphins.



One of the Ditton Park armchairs, sold at Christie's, 2008



■222

A GEORGE II CARVED GILTWOOD OVERMANTEL MIRROR
CIRCA 1755

The later rectangular plate in a landscape frame of foliage and rockwork, re-gilt, the vertical divisions replaced
37 x 54 in. (94 x 137 cm.)

£3,000-5,000 US$3,700-6,100 €3,400-5,600

■223

A HOWARD & SONS 'BRIDGEWATER' EASY ARMCHAIR
LATE 20TH CENTURY

Of typical form with a loose cushion upholstered in 'H' monogram covers, on square tapering legs with brass castors, stamped twice 'HOWARD CHAIRS LTD LONDON ENGLAND', and labelled 'HOWARD CHAIRS LTD MAKERS OF CHAIRS & SETTEES 30-31 LIME ST, LONDON NW1 0EF'
35½ in. (90 cm.) high; 30½ in. (78 cm.) wide; 39½ in. (100 cm.) deep

£800-1,200 US$980-1,500 €890-1,300

■~224

A REGENCY MAHOGANY, SATINWOOD AND ROSEWOOD CROSSBANDED BREAKFAST TABLE
EARLY 19TH CENTURY

With a rectangular tilt-top, on turned column and splayed reeded legs terminating in brass caps and castors
28 in. (71 cm.) high; 57 in. (145 cm.) wide; 43¾ in. (111 cm.) deep

£2,000-3,000 US$2,500-3,700 €2,300-3,300



223



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

SIR JOHN GERARD'S STAG HOUNDS





©Lost Heritage, Garswood Hall, Lancashire, the seat of Sir John Gerard, 12th Bt.

■225

WILLIAM BARRAUD (1810-1850) AND HENRY BARRAUD (1811-1874)

The Meet of Sir John Gerard's stag hounds in an extensive landscape, with Lady Gerard and her sister-in-law seated in a Victorian carriage, a monument and huntsmen beyond

signed and dated 'W & H. Barraud / 1842' (lower right)
oil on canvas
57½ x 93⅛ in. (146 x 236.5 cm.)

£40,000-60,000

US$49,000-73,000
€45,000-67,000

PROVENANCE:
(Almost certainly) Sir John Gerard, 12th Bt. (1804-1854) of Garswood Hall, Lancashire and thence by descent;
The Property of the Hon. Mrs. M.D.F. Stevenson; Sotheby's, London, 4 April 1973, lot 94.
with Arthur Ackermann & Son, London.
with Richard Green, London.

Sir John Gerard, 12th Baronet (1804-1854), was Colonel of the 3rd Regiment Royal Lancashire Militia and married Monica, daughter of Thomas Strickland Standish in 1827. The Gerard family seat was Garswood Hall, Ashton-in-Makerfield, which was set in 260 acres of a Humphry Repton designed landscape. It was Sir John, who reconstructed the then 17th century house to a design by local Liverpool architect John Foster. The Gerard family estates were inherited by Sir John's nephew, William Cansfield Gerard, 2nd Baron Gerard of Bryn. After the death of his wife Mary, Lady Gerard, the family moved to Blakesware Manor in Hertfordshire. In the 1920s the contents of Garswood Hall were sold and the house was subsequently demolished. All that remains of Garswood Hall are the imposing entrance gates and lodge.

The Gerard family had hunted this part of Lancashire for generations and Sir John Gerard kept his own pack of staghounds. Sir John, a legendary huntsman, was also Master of the Atherstone Foxhounds for the season of 1830-31. It has been mentioned in an extract from British Hunts and Huntsmen, published in 1910, that a picture depicting Sir John at a meet with his staghounds near Rainehill hung at Garswood Hall.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





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A PAIR OF GILT METAL-MOUNTED BLUE JOHN URNS
19TH CENTURY

Each with a pine cone finial and beaded and spiral-fluted neck, the ovoid bodies supported on fluted socles and with black marble plinths, some ormolu parts later
11½ in. (29 cm.) high (2)

£2,500-4,000 US$3,100-4,900
€2,800-4,400

■227

AN ALABASTER FIGURE OF A SEATED BOY WITH BEE
SECOND HALF 19TH CENTURY

On an associated marble pedestal with Greek-key bands, restorations to the figure
The statue 22¼ in. (56.5 cm.) high; The pedestal 44½ in. (113 cm.) high (2)

£1,500-2,000 US$1,900-2,400
€1,700-2,200



227



228

■228

A PAIR OF RED MARBELISED TORCHERES
PROBABLY SUPPLIED BY COLEFAX AND FOWLER, LATE 20TH CENTURY

Each with a circular top and tripod tapering supports, on Victorian cast bronze lions paw feet
41½ in. (105.5 cm.) high; 17 in. (43 cm.) wide; 16 in. (40.5 cm.) deep (2)

£800-1,200 US$980-1,500
€890-1,300



229

■229

A PAIR OF ORMOLU AND DELFT PARROT THREE-BRANCH CANDELABRA

THE PARROTS PROBABLY DUTCH, *CIRCA* 1770, THE ORMOLU SECOND HALF 19TH CENTURY

Each with scrolling foliate arms on pierced bases set with associated polychrome parrots modelled perched on pierced rockwork with green scroll details, including six pleated silk shades
27 in. (68.5 cm.) high, excluding fitments (2)

£3,000-4,000 US$3,700-4,900
€3,400-4,400

■230

A GEORGE III MAHOGANY BOWFRONT SIDE TABLE

LATE 18TH CENTURY

The top crossbanded and inlaid with boxwood and ebony lines, above three frieze drawers enclosing later green baize-lined interiors, on tapering square legs and spade feet, handles replaced
34¾ in. (88 cm.) high; 60¼ in. (153 cm.) wide; 25½ in. (64.5 cm.) deep

£3,000-5,000 US$3,700-6,100
€3,400-5,600



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





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λ231

HENRY MOORE, O.M., C.H. (1898-1986)

Mother and Child III & Mother and Child VI, from: Mother and Child

two etchings with aqautint in colours, 1983, on wove paper, each signed in pencil, inscribed *PL III 21/65* and *PL VI 47/65* respectively, published by Raymond Spencer Company Ltd. for the Henry Moore Foundation, Much Hadam, the full sheets, generally in very good condition, each framed
Image: 237 x 185 mm. (and similar)
Sheet: 515 x 435 mm. (each) (2)

£1,200-1,800 US$1,500-2,200 €1,400-2,000

PROVENANCE:
with Connaught Brown, London.

LITERATURE:
Cramer 673 & 676

■232

A SET OF TWELVE ENGLISH CREAM AND RED-PAINTED DINING-CHAIRS

PROBABLY SUPPLIED BY COLEFAX AND FOWLER, LATE 20TH CENTURY

Comprising two armchairs and ten side chairs, each upholstered in light yellow buttoned-down crewelwork cotton, on cabriole legs
38 in. (96.5 cm.) high; 24 in. (61 cm.) wide; 25¼ in. (64 cm.) deep (12)

£3,000-5,000 US$3,700-6,100 €3,400-5,600



232



233

HENRY PETHER (1828-1865)

Changing of the guard at St. James's Palace, London

signed 'Henry Pether' (lower left)
oil on canvas
24 x 36 in. (61 x 91.5 cm.)

£12,000-18,000 US$15,000-22,000
€14,000-20,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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■**234**

A GEORGE III MAHOGANY SERPENTINE TEA TABLE
LATE 18TH CENTURY

The hinged top with a beaded edge, above a fluted frieze, on fluted square tapering legs with block feet
29 in. (74 cm.) high; 36 in. (91 cm.) wide; 17½ in. (45 cm.) deep

£3,000-5,000 US$3,700-6,100
€3,400-5,600

■**235**

A GEORGE III MAHOGANY SERPENTINE TEA TABLE
CIRCA 1760

The shaped top with a ribbon and flowerhead-carved edge on rope-twist carved chamfered legs, with indistinct chalk inscription to the underside of the drawer 'J.M'
28¼ in. (72 cm.) high; 34 in. (86.4 cm.) wide; 16¾ in. (42 cm.) deep

£2,000-3,000 US$2,500-3,700
€2,300-3,300



236

■**236**

A REGENCY SYCAMORE AND EBONY-STRUNG MAHOGANY DRUM TABLE
CIRCA 1810

The circular gilt-tooled leather-lined top with four frieze drawers, and four false drawers on curved supports and a platform with sabre legs and brass caps and castors, restorations, drawer knobs added
30 in. (76 cm.) high; 44½ in. (113 cm.) diam'.

£4,000-6,000 US$4,900-7,300
€4,500-6,700

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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A SET OF FOUR FRENCH ORMOLU CHINOISERIE TWO-LIGHT WALL-LIGHTS

19TH CENTURY

Each pair modelled as a *chinoiserie* male and female figure, respectively, issuing two scrolling branches terminating in acanthus-clad bobeche, fitted for electricity

16½ in. (42 cm.) high; 14 in. (35½ in.) wide (4)

£2,000-3,000 US$2,500-3,700
€2,300-3,300



238

238

A REGENCY ORMOLU AND PATINATED-BRONZE MOUNTED WHITE MARBLE TIMEPIECE MANTLE CLOCK

CIRCA 1820

The drum case inset with a white enamel dial with gilt Roman numerals, the case surmounted by an eagle and raised on an arched support applied with two *putti* leading a swan, flanked to either side by a deer and a greyhound above a stepped rectangular marble base mounted with ormolu mirrored swans centred by a fountain, raised on four ormolu lion paw feet, the four pillar single fusee movement with recoil anchor escapement

10⅞ in. (27.6 cm.) high; 14½ in. (37 cm.) wide; 3¼ in. (8.3 cm.) deep

£1,000-1,500 US$1,300-1,800
€1,200-1,700

PROVENANCE:
Lord and Lady Samuel of Wych Cross and thence by descent.

This style of timepiece mantel clock is in the manner of those produced by Thomas Weeks (1743-1834) who established his museum of 'mechanical curiosities' in Tichborne Street from 1788.



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■239

A SET OF EIGHT CREAM AND GREEN-PAINTED ARMCHAIRS

PROBABLY SUPPLIED BY COLEFAX AND FOWLER, LATE 20TH CENTURY, IN THE MANNER OF JOHN LINNELL

Each padded oval back, serpentine seat and armrest covered in lime green patterned cotton and a pair in chintz, on fluted tapering legs

37¾ in. (96 cm.) high; 25¼ in. (64 cm.) wide; 23¾ in. (60.5 cm.) deep (8)

£2,500-4,000 US$3,100-4,900 €2,800-4,400



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■~240

A LOUIS XV ORMOLU-MOUNTED BOIS SATINE, TULIPWOOD, KINGWOOD AND FRUITWOOD MARQUETRY BOMBE COMMODE

BY NICOLAS PETIT, *CIRCA* 1770

The *brèche violette* serpentine marble top above two drawers *sans traverse* with a floral marquetry bouquet and a shaped apron, flanked by scrolling foliate chutes, on cabriole legs terminating in scrolling sabots, stamped 'N PETIT' and 'JME'

35¾ in. (90.5 cm.) high; 44½ in. (113 cm.) wide; 23¾ in. (60.5 cm.) deep

£4,000-6,000 US$4,900-7,300 €4,500-6,700

Nicolas Petit, *maître* in 1761.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■241

CHARLES BILGER SPALDING (1810-1871)

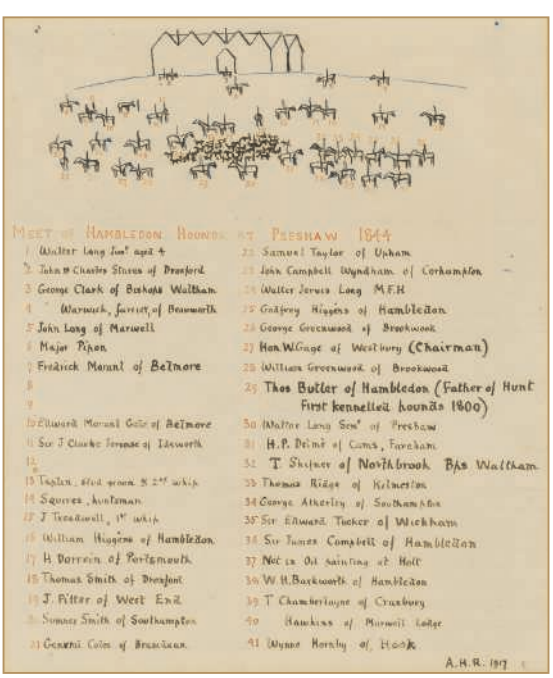
The meet of the Hambledon hounds at Preshaw House, Hampshire, the seat of Walter Long in 1844

oil on canvas
40½ x 67¾ in. (102.8 x 172.2 cm.)
together with a key of the sitters by a later hand

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Colonel J.H. Robinson.
Anonymous sale; Christie's, London, 27 November 1969, lot 49.
with Leger Galleries, London, where acquired in 1972.

EXHIBITED:
London, Leger Galleries, October 1970, no. 29.



Key to the sitters at the meet by a later hand





■242

A SET OF SIX GEORGE II WALNUT DINING-CHAIRS

CIRCA 1745

Each with a shaped toprail and pierced interlaced splat above a padded seat covered in close-nailed green velvet, on scrolled cabriole legs and pad feet, stamped to the rails `ID'

36½ in. (92.5 cm.) high; 24 in. (61 cm.) wide; 23½ in. (60 cm.) deep

(6)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

These chairs are probably from the workshop of Giles Grendey (d. 1780), reinforced by the 'ID' stamp on the seat-rails. Seat furniture by Grendey is sometimes stamped with initials: 'HW', 'EA', 'GIL', 'TM', 'IT'. 'TT', 'MW', and 'ID' - these are stamps of the individual chairmakers that Grendey employed (Ed. G. Beard, C. Gilbert, *The Dictionary of English Furniture Makers,* Leeds, 1986, p. 372. For more information, see lot 244.



The impressed chairmaker's stamp

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■**243**

A GEORGE II BURR WALNUT AND FEATHER-BANDED CARD TABLE

CIRCA 1720-30

The eared rectangular top enclosing a yellow velvet playing-surface with corner candle stands and money-wells above a conforming frieze with columnar corners, on shell-headed cabriole legs and hoof feet, some repairs to veneers.

29 in. (74 cm.) high; 35½ in. (90 cm.) wide; 17½ in. (45 cm.) deep

£10,000-15,000

US$13,000-18,000
€12,000-17,000







Two related chairs from the Percival Griffiths collection, the second sold at Christie's, 2010

244

A GEORGE II WALNUT SIDE TABLE

ATTRIBUTED TO GILES GRENDEY, *CIRCA* 1740

The associated rectangular *brêche violette* marble top with a moulded edge above a concave and cushion-moulded freize centred by a satyr mask on cabriole legs carved with anthemion, diminishing foliate swags and C-scrolls and with claw and ball feet, inscribed in blue pencil '10'
34 in. (87 cm.) high; 41½ in. (106 cm.) wide; 26½ in. (67 cm.) deep

£80,000-120,000 US$98,000-150,000
€89,000-130,000

PROVENANCE:
Private Collection, United Kingdom, sold Christie's, London, 31 October 2012, lot 80.
With Ronald Phillips Ltd, London.

The side table can be confidently attributed to Giles Grendey (d.1780) based upon the similarity of the carving of the central satyr mask and anthemion ornament on the legs to that on a suite of seat-furniture comprising a side chair, armchair and a sofa formerly in the collection of Percival D. Griffiths F.S.A. (d.1938) at Sandridgebury, Hertfordshire (R.W. Symonds, *English Furniture from Charles II to George II*, 1929, p.31, fig.11 and p.33, figs. 12 and 13), the side chair sold The Gothick Pavilion: Byron to Beaton, Christies London, 9 December 2010, lot 29 (£13,750 incl' premium). It bore the journeymans stamp WH, a strong link to Grendey's workshop, where craftsmen apparently commonly (if not routinely) struck their initials on their work. This stamp is almost certainly for William House apprenticed to Grendey on 24 February 1746/7 (G. Beard and C. Gilbert, eds., *Dictionary of English Furniture Makers*, Leeds, 1986, pp. 371-372). The same WH stamp also appears on armchairs which were at Ettington Park, Warwickshire,which were probably supplied to the Hon. George Shirley (d.1787) and are attributed to Grendey (L.Wood, *The Upholstered Furniture in The Lady Lever Art Gallery*, Liverpool, 2008, vol.I, p.278, a pair sold most recently at Christie's, London, 23 May 2012, lot 279, £133,250 incl' premium). The table offered here was in a family collection sold Christie's, London, 31 October 2012, lot 80 (£139,250 incl' premium).

Grendey, cabinet-maker of St. John's Square, Clerkenwell, ran a substantial business from 1726 when he took on his first apprentices until at least the late 1760s; in 1766 he was appointed Master of the Joiners' Company. Described at his wife's death as a 'great Dealer in the Cabinet way', in 1755 at the time of his daughter's marriage to the Royal cabinet-maker, John Cobb (d.1778), he was referred to as an 'eminent Timber Merchant'. While few payments to him have been traced in country house archives, he supplied a good number of walnut and mahogany pieces to aristocratic houses including Longford Castle, Stourhead and Barn Elms; he was also very involved in the timber and export business. Grendey is probably best known for the extensive suite of scarlet-japanned furniture he executed for the Duke of Infantado's castle at Lazcano, Spain, whilst recently discovered labeled mirrors in Norway also indicate that Grendey exported goods to Scandinavia.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





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The trade label for Henry Bell

PROPERTY OF A GENTLEMAN

■245

A GEORGE II WALNUT BUREAU

BY HENRY BELL, 1736-40

The rectangular top above a hinged slope with moulded edge enclosing a fitted interior of four drawers and pigeon-holes, above four graduated long drawers and on shaped bracket feet, with paper label of *'Early 18th Century English Furniture* Kent Gallery Ltd *44 Conduit Street London W.1.'* and the top drawer also with paper trade label of *'Henry Bell* at the WHITE SWAN' against *'The South Gate in St. Pauls* (sic) *Church Yard London. Makes and Sells all sorts of ye finest Cabinet Goods, [all so]rts of Looking Glasses, Coach Glasses, & Chairs of all sorts, at Reasonable Rates. [N.B. Old G]lasses [new] Worked & made up Fas[hionable.]'*, labelled to reverse *'Pitchfords/Brooks'*
39½ in. (100 cm.) high; 30 in. (76 cm.) wide;19 in. (48 cm.) deep

£2,000-3,000 US$2,500-3,700
€2,300-3,300

PROVENANCE:
Anonymous sale, Christie's, London, 6 July 1995, lot 77.

LITERATURE:
A. Heal, *The London Furniture Makers*, London, 1953, p. 13, and for an illustration of a well-preserved impression of this label, p. 6.
C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, Leeds, 1996, p. 93, fig. 84.

Henry Bell is recorded at the White Swan, St. Paul's Church Yard in 1736-1740. He was the successor in business of Coxed and Woster (see: *The Dictionary of English Furniture Makers*, Leeds, 1986, p. 61) and used as his trade card a re-designed version of his predecessor's shop sign. Following his death in 1740 he was succeeded by his widow Elizabeth Bell.





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247

PROPERTY OF A GENTLEMAN

■246

A PAIR OF GEORGE II WALNUT SIDE CHAIRS

CIRCA 1730

Each with a shaped back and vase-shaped splat above a drop-in compass-fronted seat covered in faded floral needlework, on cabriole legs with claw-and-ball feet, restorations

41 in. (104 cm.) high; 21 in. (54 cm.) wide; 23 in. (69 cm.) deep (2)

£5,000-8,000 US$6,100-9,800
€5,600-8,900

247

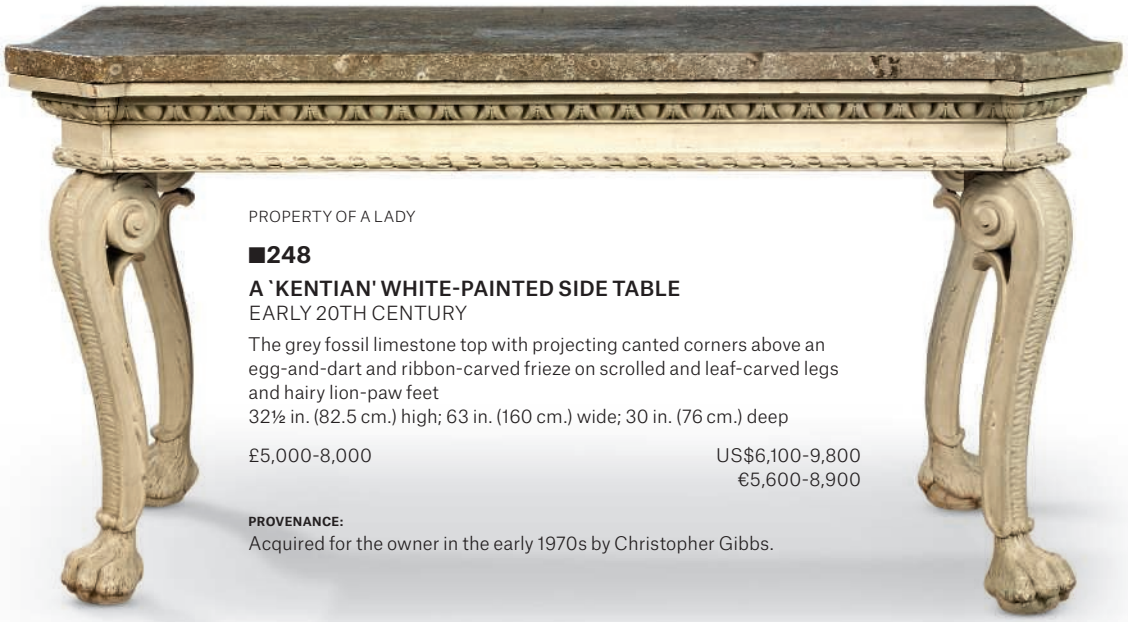
A QUEEN ANNE WALNUT BACHELOR'S CHEST

CIRCA 1705

Crossbanded and feather-banded throughout, the hinged top with re-entrant corners and green baize lining above two short and three graduated long drawers, on bracket feet, locks replaced, repairs to veneers on feet

29¾ in. (76 cm.) high; 29½ in. (75 cm.) wide; 13½ in. (36 cm.) deep

£10,000-15,000 US$13,000-18,000
€12,000-17,000



248

PROPERTY OF A LADY

■248

A `KENTIAN' WHITE-PAINTED SIDE TABLE
EARLY 20TH CENTURY

The grey fossil limestone top with projecting canted corners above an egg-and-dart and ribbon-carved frieze on scrolled and leaf-carved legs and hairy lion-paw feet
32½ in. (82.5 cm.) high; 63 in. (160 cm.) wide; 30 in. (76 cm.) deep

£5,000-8,000 US$6,100-9,800
€5,600-8,900

PROVENANCE:
Acquired for the owner in the early 1970s by Christopher Gibbs.



249

■249

A GEORGE II MAHOGANY CARD TABLE
CIRCA 1740

The hinged and green baize-lined top above a frieze drawer, on acanthus and foliate-carved cabriole legs and hairy paw feet
29½ in. (75 cm.) high; 36 in. (91.5 cm.) wide; 35 in. (89 cm.) deep, extended

£5,000-8,000 US$6,100-9,800
€5,600-8,900

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■250

A PAIR OF IRISH GEORGE II MAHOGANY ARMCHAIRS

CIRCA 1750

Each shaped and scrolled top rail above a pierced splat, the scrolled arms above a close-nailed seat upholstered in yellow silk damask, on shell-carved cabriole legs joined by shaped stretchers and terminating in square paw feet, repairs to feet
37¾ in. (96 cm.) high; 26 in. (66 cm.) wide; 25 in. (63.5 cm.) deep (2)

£15,000-25,000 US$19,000-31,000
€17,000-28,000

PROVENANCE:
With Ronald Phillips Ltd, London, 2005.

LITERATURE:
The Knight of Glin and James Peill, *Irish Furniture*, New Haven and London, 2007, p. 209, no. 17.

These imposing armchairs display several features characteristic of Irish furniture as noted in The Knight of Glin and James Peill, *Irish Furniture*, New Haven and London, 2007, p.209, no.17, namely the squared paw feet and the fetlock incised to resemble hair. The legs display bold shells and in addition the stretcher is secured by means of small wedges that tighten the joints with the legs.



The paper label for Fairlawne, Kent



The impressed maker's stamp

PROPERTY OF A LADY (LOTS 251 - 252)

■251

A GEORGE II WALNUT CHEST

CIRCA 1730

Crossbanded and feather-banded throughout, the rectangular top with canted corners above a slide, two short and three long drawers and fluted, canted angles, on ogee bracket feet and castors, with paper label `FAIRLAWNE', branded twice to the back `MB' and inscribed `No 17', the slide signed several times `E.A.Dideon', the metalwork apparently original, the outer bracket of back left foot replaced

32 in. (82 cm.) high; 40¾ in. (104 cm.) wide; 24 in. (61 cm.) deep

£20,000-40,000

US$25,000-49,000
€23,000-44,000

PROVENANCE:

Fairlawne, Shipbourne, Kent.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





PROPERTY OF A LADY (LOTS 251 - 252)

■252

A GEORGE III MAHOGANY OCTAGONAL LIBRARY TABLE
CIRCA 1760

The revolving green leather-lined top with four drawers and four false drawers with S-pattern keyholes, on a panelled square plinth with a door, originally with eight triangular-shaped drawers, the drawers re-lined, handles added and locks replaced, leather replaced at time of drawer conversion
28½ in. (73 cm.) high; 48¼ in. (123 cm.) diam.

£10,000-20,000

US$13,000-24,000
€12,000-22,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■253

A GEORGE III MAHOGANY LIBRARY ARMCHAIR

CIRCA 1760

The shaped back, part-padded arms and seat upholstered in close-nailed green leather on square legs joined by H-stretchers and with large-wheel wooden castors
41½ in. (105 cm.) high; 28½ in. (72 cm.) wide; 29½ in. (75 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900

PROVENANCE:
Acquired from L. Loewenthal, 4 St James's Street, London, 28 October 1958.



253



254

254

A GEORGE III BRASS-MOUNTED MAHOGANY PORTABLE WINE-COOLER

CIRCA 1790

Of oval outline, the double hinged top with two removable metal liners
11½ in. (29 cm.) high; 13 in. (33 cm.) wide; 8¼ in. 21 cm.) deep

£2,500-4,000 US$3,100-4,900
€2,800-4,400

A near-identical wine-cooler was sold from Tew Park, Oxfordshire, the Property of the late Major Eustace Robb, Christie's, London, 27 – 29 May 1987, lot 51 (£7700 incl' premium). Another was sold anonymously Christie's, London, 22 May 2019, lot 2 (£6,250 incl' premium).

■255

A GEORGE III MAHOGANY TRIPOD TABLE

CIRCA 1770

The circular tilt-top above a bird-cage support and tapering turned and fluted column, on foliate-carved cabriole legs with claw-and-ball feet and brass castors
29 in. (73 cm.) high; 32¾ in. (83 cm.) diam'.

£4,000-6,000 US$4,900-7,300
€4,500-6,700





255



■256

A PAIR OF IRISH GEORGE II GILTWOOD SIDE TABLES

CIRCA 1740, ORIGINALLY WHITE-PAINTED

Each with a later black and white marble top above an egg-and-dart and ribbon-carved frieze centred by a foliate spray and hung with swags of flowers and fruit on scrolled legs headed by lion masks and with hairy paw feet, losses, one end frieze missing, previously with wooden tops or surbases, the marble tops probably early 20th Century

34¾ in. (89 cm.) high; 70 in. (178 cm.) wide; 32 in. (81 cm.) deep (2)

£60,000-100,000 US$74,000-120,000
€67,000-110,000

PROVENANCE:

The Earls of Granard, Castleforbes, co. Longford, possibly commissioned by Arthur Forbes, 3rd Earl of Granard (d.1765), and thence by descent.

The robust pier tables displaying a bold shell (or foliate spray) in the frieze, scrolled legs headed by masks and lion paw feet are modelled on a design by William Jones, published in *The Gentleman or Builder's Companion* in 1739 (see E. White, *Pictorial Dictionary of British 18th Century Furniture Design,* Woodbridge, 1990, p. 262, plate 27). Such tables, intended for the principal rooms of fashionable houses and usually supplied with accompanying pier mirrors offered virtuoso carvers the chance to display their repertoire and their design became increasingly elaborate.

A pair of tables supplied to Richard Temple, 1st Viscount Cobham for Stowe house, Buckinghamshire are among the most ambitious and best known such tables, featuring gilt-gesso tops and scrolled legs with lion masks and paw feet. Although their maker is not known, it's likely they were supplied by James Moore (d.1726), his son, or Benjamin Goodison, the eventual successor to Moore's business. The tables offered here compare to the Stowe tables at least in ambition if not execution.

The tables were possibly commissioned by Arthur Forbes, who succeeded his father as 3rd Earl of Granard in 1734 and who, after a distinguished near-40 year career in the navy and as a diplomat, was appointed a privy councillor of Ireland and in 1740 was appointed Governor of Westmeath and Longford. Castleforbes, co. Longford, the seat of the Earls of Granard, was originally built in 1624 by Lady Jane Lauder, wife of Sir Arthur Forbes but was damaged by fire in 1825. It was soon rebuilt but the project was only ultimately completed in 1909 after the marriage of the 8th Earl to Beatrice Mills, daughter of the wealthy American financier Ogden Mills, at which time the tables were probably gilded and the marble tops added.



Robert French, Castle Forbes, Longford, Co. Longford, *circa* 1865-1914,
Image Courtesy of the National Library of Ireland

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.











PROPERTY OF A LADY (LOTS 256 - 257)

■257

A PAIR OF GILTWOOD OVERMANTEL MIRRORS
LATE 19TH CENTURY

Each with a rectangular central plate and marginal mirrors framed by foliage, C- and S-scrolls, each cresting centred by a seated Chinaman and with ho-ho birds to the upper corners
90 x 71 in. (229 x 180 cm.) (2)

£7,000-10,000 US$8,600-12,000
€7,800-11,000

PROVENANCE:
Probably acquired by the 8th Earl of Granard, Castleforbes, co. Longford, and thence by descent.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■258

A SPODE STONE CHINA PART DINNER AND DESSERT-SERVICE
CIRCA 1813-20, IRON RED PATTERN NUMBER 2038, PAINTERS' MARKS AND BLACK PRINTED SPODE STONE CHINA MARK TO SOME PIECES

Decorated with flowering branches in the Kakiemon style, within flower-panelled iron red and gilt scroll borders, comprising: An oval soup-tureen and cover, ten oval serving-dishes, in sizes, two square vegetable-dishes and covers, a deep oval dish, thirty-four dinner-plates, twelve soup-plates and twenty-three dessert-plates
The soup-tureen 14¼ in. (36.2 cm.) wide overall

£5,000-8,000 US$6,200-9,800
€5,600-8,900

Some of the pieces in this service are marked with one of the earliest Spode factory marks, which was introduced in 1813 in imitation of Chinese characters. See Leonard Whiter, *Spode, A history of the family, factory and wares from 1733 to 1833*, London,1970, pp. 222-223.



■259

A PAIR OF CHINESE EXPORT REVERSE MIRROR PAINTINGS

MID-18TH CENTURY

Each depicting a pair of elegantly dressed figures seated in landscapes, one holding an infant child, both with lakes beyond, in black and gilt-japanned frames, each labelled to the reverse `Estate of Mrs Forsyth Wickes'
33 x 21½ in. (84 x 55 cm.) (2)

£25,000-40,000 US$32,000-50,000
€29,000-45,000

PROVENANCE:

Mrs. Forsyth Wickes (d.1969), sold Parke- Bernet, New York, 17 October 1970, lot 23.
Raine, Countess Spencer (d. 2016), and thence by descent.

Both the practice of painting on glass and the flat glass itself were introduced to China in the late 17th and early 18th centuries. China had a long history of producing utensils and decorative objects in glass. The glass workshop in the Forbidden City was established in 1696, but no flat glass was produced and when it was attempted it was reported that the manufacturers 'do not know how to do manufacture it with the proper materials' (Breton de la Martinière, *China, its costume, art etc*, translated 1813). However, visiting dignitaries had brought mirrors as gifts for the Emperor, such as a Dutch mission which in 1686 presented the Emperor K'ang-Hsi with a pair of large European mirrors, the quality of which was a revelation to the Chinese.

The practice of painting on mirrors developed in China after 1715 when the Jesuit missionary Father Castiglione arrived in Peking. He found favour with the Emperors Yang Cheng and Ch'ien Lung and was entrusted with the decoration of the Imperial Garden in Peking. He learnt to paint in oil on glass, a technique that was already practiced in Europe but which was unknown in China in the 17th century. Chinese artists, who were already expert in painting and calligraphy, took up the practice, tracing the outlines of their designs on the back of the mirror plate and, using a special steel implement, scraping away the mirror backing to reveal the glass that could then be painted. Common designs included still lives, birds and groups of figures, usually depicted against backgrounds of rivers or pavilions.

Many mirrors were brought back to Europe by the companies who routinely plied their trade in the Far East, with some carried as 'private trade' by crew members (Graham Child, *World Mirrors*, London, 1990, pp. 361–386). The demand for such painting was fuelled by the mania in Europe for Chinese fashions, promoted by the likes of Sir William Chambers, whose *Designs for Chinese Buildings, Furniture, Dresses, Machines and Utensils* was issued in 1757, and which found expression in the homes of the fashionable cognoscenti, such as the Chinese Bedroom at Badminton House, Gloucestershire, fitted up for the 4th Duke of Beaufort by William Linnell in 1752-54.

Forsyth Wickes (d.1964), a successful New York lawyer by profession, was a Francophile and passionate collector of French 18th century art, with much of his collection displayed at Starbord House, Newport, Rhode Island. He enjoyed being surrounded by beautiful objects, was curious about the history of objects and their previous owners and believed that art should be lived with and was best understood in a room setting. At the same time through his knowlege and enthusiasm he hoped to engender interest and taste in others. Inevitably the collection included many pieces that demonstrate the 18th century passion for the Orient, ormolu-mounted Chinese porcelain, Tang dynasty tomb figures, Meissen figures of seated Pagods, French lacquer and *vernis Martin* furniture with Chinese-inspired decoration and an English cabinet-on-stand made from panels of late 17th century Chinese lacquer, formerly in the collection of the Earls of Chesterfield at Bretby Hall, Derbyshire. Such furniture would have suitably complemented the mirror paintings offered here. Unsurprisingly in 1965 the collection was donated, almost in its entirety, to the Museum of Fine Art, Boston, and was the subject of a scholarly catalogue by Jeffrey H. Munger *et al*, *The Forsyth Wickes Collection*, Boston, 1992.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.










■260

A SET OF FOUR CHINESE EXPORT REVERSE MIRROR PAINTINGS
MID-18TH CENTURY

Each depicting courtly figures in buildings and landscapes with lakes beyond, in the original Chinese giltwood frames, oil gilt in England, one regilt in water gilding
12½ x 15½ in. (32 x 40 cm.) (4)

£20,000-30,000 US$25,000-37,000
€23,000-33,000

PROVENANCE:
Raine, Countess Spencer (d. 2016), and thence by descent.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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■261

A PAIR OF CHINESE EXPORT REVERSE MIRROR PAINTINGS
MID-18TH CENTURY

Each depicting an elegantly dressed male figure in a landscape, one in a red robe holding a pipe, the other in a dark blue smock, in original Huali frames
18¾ x 14 in. (47.5 x 35.5 cm.) (2)

£6,000-10,000 US$7,400-12,000
€6,700-11,000

PROVENANCE:
Raine, Countess Spencer (d. 2016), and thence by descent.



262

■262

A GEORGE III BLACK, RED AND GILT-LACQUERED OAK CHEST
CIRCA 1760

The rectangular moulded top above sixteen drawers with axe-head handles, with a central locking mechanism, on bracket feet, one later drawer lock, possibly originally with a superstructure
43 in. (110 cm.) high; 34½ in. (88 cm.) wide; 13 in. (32 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900

PROVENANCE:
Acquired from Mallett at Bergdorf Goodman, New York, 11 October 1971.

PROPERTY FROM THE COLLECTION OF THE LATE LORD AND LADY JOHN CHOLMONDELEY (LOTS 263 - 268)



Sir Philip Sassoon, Bt., by Glyn Warren Philpot, R.A. (1884-1937), © Christie's Images, 2000

The following includes works of art from the remarkable collection of the early-20th century connoisseur and aesthete Sir Philip Sassoon, 3rd Baronet (1888-1939). Sassoon inherited a fortune and the magnificent art collections of his maternal grandfather, Baron Gustave de Rothschild (d.1911) and his father, Sir Edward Sassoon (d.1912). He substantially refined these by purchasing and selling artworks to create exotic rooms filled with lacquer and japanned furniture at his neo-Georgian country house, Trent Park, Hertfordshire, where lots 266 and 267 were photographed for Country Life (January 10 & 17, 1931, these particular images unpublished). Christopher Hussey of *Country Life* praised Sassoon for having caught `that indefinable and elusive quality, the spirit of a country house' and he regularly entertained the royal family, hosting elaborate and theatrical house-parties. Sassoon's London address, 25 Park Lane, was dedicated to French 18th century furniture and paintings, and Port Lympne in Kent renowned for its early 20th century interiors, with murals by Jose Maria Sert (1874-1945), Glyn Philpot (1884-1937) and Rex Whistler (1905-1944). Sasson's collection and homes reflected his personal taste and the times he lived in while continuing the tradition of the '*goût* Rothschild'. He was appointed trustee at the National Gallery, Tate Gallery and the Wallace Collection, and from 1928 he held exhibitions at Park Lane in aid of charity, the first on the subject of Early English Needlework and Furniture, supported by lavish catalogues. Sassoon was sophisticated and discriminating in his acquisitions and appreciated the sensory qualities of objects and interiors. Within the select group offered here one gains an impression of the extent of this discriminatory taste and vision.

After Sassoon's death at the age of just fifty, his collection passed to his sister Sybil, Marchioness of Cholmondeley after her marriage in 1913. Consequently many items moved to Houghton Hall, and were subsequently inherited by Sir Philip's nephews and niece. Lord John Cholmondeley installed a number of pieces in his Hyde Park Gardens apartment – a lateral conversation across two houses – and in 1965 employed David Hicks to decorate and furnish the space which ultimately saw Sassoon pieces including 18th century lacquer cabinets, giltwood trophies and Regency seating, Chinese paintings and porcelain blended with Hicks' modern-styled furniture, upholstered in his trademark geometric fabrics (lot 268) and set against startling wall colours, a Hicksian time capsule that remained untouched for more than fifty years.





Interiors at Trent Park in 1931 © Country Life, unpublished

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

263

A GEORGE II TAPESTRY PANEL

MID-18TH CENTURY

Of rectangular form, depicting a parrot and a squirrel over a cornucopia, in a later frame
24 x 19 in. (61 x 48 cm.)

£1,500-2,500 US$1,900-3,100
€1,700-2,800

PROVENANCE:
Paul Wallraf, Grosvenor Place, London.
Purchased by Lord John Cholmondeley (d. 1986) in the 1950s, and thence by descent.

LITERATURE:
Ashley Hicks, 'Ashley Hicks Tours the Forgotten Apartments of Lord and Lady John Cholmondeley', *Architectural Digest*, accessed 11 March 2019.



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264

A PAIR OF IRISH GEORGE II EMBOSSED BIRD PICTURES

BY SAMUEL DIXON, *CIRCA* 1755

One depicting the white-headed parrot with grapes and nine leaves, the other the canary-bird and a wasp among anemones, polyanthus, hyacinths, tulips and jessamin, with printed dedications 'To the Right Honourable the / Countefs of *KILDARE*, / This PIECE, in BASSO RELIEVO, is Dedicated by / *Her* LADYSHIP'S / *Most humble and Obedient Servant*, / SAMUEL DIXON / *The* WHITE-HEADED PARROT...', the other with paper label printed '... Countess of *CORK*, / This PIECE, in BASSO RELIEVO, is Dedicated by / *Her* LADYSHIP'S / *Most humble and Obedient Servant*, / SAMUEL DIXON / THE Bird, represented in this Piece, is called the *CANARY* BIRD...', each in original black and gilt-japanned frame, the parrot signed on the reverse `GH / Friday April 15th 1757' (for Gustavus Hamilton), the canary-bird signed `GH'
11¼ x 15¼ in. (28.5 x 38.5 cm.) (2)

£4,000-6,000 US$5,100-7,600
€4,600-6,900

PROVENANCE:
Acquired by Sir Philip Sassoon Bt (d. 1939), Trent Park, or Lord and Lady John Cholmondeley, and thence by descent.

LITERATURE:
Ashley Hicks, 'Ashley Hicks Tours the Forgotten Apartments of Lord and Lady John Cholmondeley', *Architectural Digest*, accessed 11 March 2019.

These basso relievo pictures are two from Samuel Dixon's second and more ambitious set of twelve bird pictures, the so-called *Foreign and Domestick Birds*. They differed from the 1750 set in size and in the complexity of their compositions, some featuring as many as three birds, insects, flowers and fruit, and shells and corals. *Faulkner's Dublin Journal* reported on 21 August 1753 that 'Mr Dixon of Capel-street, is designing a most curious large set of Pictures', but it was not until 9 September 1755 that they were finished and ready for distribution to subscribers. Whereas the earlier set had carried a single dedication, each of the twelve now carried an individual dedication represesenting a distinguished roll-call of the Irish gentry. The works were offered in ebonised and gilt-japanned frames which survive in the present lot.





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■265

A GEORGE III GILTWOOD AND CARTON PIERRE-FRAMED CHINESE EXPORT CREAM AND POLYCHROME-PAINTED PAPER PANEL

CIRCA 1765

Depicting figures on a terrace within a carved fluted and beaded frame with *carton pierre* peripheral decoration of foliage, C-scrolls and husk swags surmounted by an anthemion cresting, the paper mounted on canvas, old damages, the frame water-gilt with later oil-gilding
58½ x 74½ in. (149 x 189 cm.)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Sir Philip Sassoon Bt (d. 1939), Trent Park, by descent to his sister, Sybil, Marchioness Cholmondeley (d. 1989), Houghton Hall, Norfolk, Lord John Cholmondeley (d. 1986), and thence by descent.

LITERATURE:
Ashley Hicks, 'Ashley Hicks Tours the Forgotten Apartments of Lord and Lady John Cholmondeley', *Architectural Digest*, accessed 11 March 2019.

This panel of Chinese wallpaper reflects the mid-18th century European mania for China and the Orient which popularised not only wallpapers but lacquer and ivory furniture, reverse-painted mirrors and other exotic furnishings and *objets* many of which were imported by the East India companies.
It became *de rigeur* in fashionable homes to create fantasy 'Chinese' interiors, and British architects, cabinet-makers and designers such as Thomas Chippendale, William Chambers and William and John Linnell popularised the craze through their publications and were able to supply appropriate furnishings, such as the 4th Duke of Beaufort's `Chinese' bedroom at Badminton House, Gloucestershire, furnished by William and John Linnell in 1750, and the remarkable state bedroom furnished in 1771 with green and gilt-japanned furniture at Sir Rowland Winn's Nostell Priory, Yorkshire.
A set of seventeen similar though smaller Chinese panels was supplied in 1764 by Thomas Bromwich and Leonard Leigh to the 5th Lord Leigh (d. 1786) for Stoneleigh Abbey, Warwickshire, listed in the bill as 'Indian' (Chinese) pictures in Miss Leigh's Bedchamber. Thomas Bromwich is listed on his own and in various partnerships trading from Ludgate Hill between 1748 - 87. As early as 1748 his trade card stated he '*Makes and Sells all manner of Screens, Window Blinds, and covers for Tables, Cabins, Stair-Cases, Hung with Guilt Leather, or India Pictures, Chints's, Callicoes, Cottons, Needlework, Matched in Paper; to the utmost exactness, at Reasonable Rates*'. Bromwich was appointed 'Master of the Painter-Stainers Co.' in 1761, and 'Paper-hanging Maker in Ordinary to the Great Wardrobe' in 1764. The firm's recorded commissions include supplying 'the new furniture wallpaper' to Horace Walpole for Strawberry Hill in 1754, and Chinese paper for Lord Darnley at Cobham Hall in 1773 (still *in situ*), in addition to work at Alscot Park, Corsham Court and Croome Court (G. Beard, *Craftsmen and Interior Decoration in England, 1660-1820*, London, 1981, p. 248).
A papier-mâché ceiling by Bromwich survives at Dunster Castle, Somerset. Nine panels from the set, in their original carton pierre frames were sold Christie's, London, 19 May 2016, lot 85 (£43,750 incl. premium).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

SIR PHILIP SASSOON'S ANTIQUARIAN JAPANNED AND STUMPWORK OVERMANTEL



■**266**

AN ENGLISH JAPANNED STUMPWORK AND EMBROIDERY TRIPLE PLATE OVERMANTEL MIRROR

THE STUMPWORK MID-17TH CENTURY, JAPANNING 18TH CENTURY, TWO MIRROR PLATES 18TH CENTURY

The rectangular japanned frame with a frieze of stumpwork birds and animals on an embroidered ground above three divided, part-bevelled plates, the outer two plates 18th century
33 x 69½ in.(83 x 176.5 cm.)

£15,000-25,000

US$19,000-31,000
€17,000-28,000

PROVENANCE:

Sir Philip Sassoon Bt (d. 1939), Trent Park, by descent to his sister, Sybil, Marchioness Cholmondeley (d. 1989), Houghton Hall, Norfolk, Lord John Cholmondeley (d. 1986), and thence by descent.





■267

A SUITE OF REGENCY BLACK-PAINTED AND PARCEL-GILT SEAT FURNITURE

BY AND ATTRIBUTED TO JOHN GEE, *CIRCA* 1805

Comprising a set of six open armchairs, two matched armchairs and a triple chair back settee, each with lyre-form back, the toprail decorated with opposing griffins, above a caned seat and black squab cushion with gold-tone fringe supplied by David Hicks, on splayed ring-turned legs, the settee with brass caps and castors, seat distressed, the chairs variously stamped 'IC', 'WJ', 'J' and `S', one stamped 'GEE' and `IC', variations to the decoration within the suite
The armchairs: 32¾ in. (83 cm.) high; 20½ in. (52 cm.) wide; 19½ in. (49.5 cm.) deep
The settee: 34¼ in. (87 cm.) high; 66¼ in. (168 cm.) wide; 27½ in. (70 cm.) deep
(9)

£8,000-12,000 US$9,800-15,000 €8,900-13,000

PROVENANCE:
Sir Philip Sassoon Bt (d. 1939), Trent Park, by descent to his sister, Sybil, Marchioness Cholmondeley (d. 1989), Houghton Hall, Norfolk, Lord John Cholmondeley (d. 1986), and thence by descent.

LITERATURE:
One corresponding chair stamped `GEE' and `IC' illustrated in C.Gilbert, *Pictorial Dictionary of Marked London Furniture*, Leeds, 1996, p.219, fig. 382.
Ashley Hicks, 'Ashley Hicks Tours the Forgotten Apartments of Lord and Lady John Cholmondeley', *Architectural Digest*, accessed 11 March 2019.

These japanned and light-framed chairs, designed in the French/antique fashion popularised around 1800 by the publications of Thomas Sheraton, relate in particular to the work of John Gee (fl. 1779-1824) of Wardour Street, 'Chairmaker and Turner in Ordinary to George III' (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, figs. 376-394). While few of his commissions are recorded, a number of chairs with his stamp are found, often accompanied by stamped initials probably struck by his journeymen. In 1802 Gillows manufactured a related chair with circular caned back called in their *Estimate Sketch Book* a 'Montgomery' pattern chair.





■268

A PAIR OF REGENCY GILTWOOD OPEN ARMCHAIRS

CIRCA 1800

Each with padded back, arms and seat upholstered in later cream and brown geometric-pattern covers by David Hicks, the scrolled back with *entrelac*-carved border, the tapering fluted and scrolled arm supports above satyr-headed sabre legs terminating in hairy hoof feet, re-gilt, one inscribed in ink `42060'

34¼ in. (87 cm.) high; 24 in. (61 cm.) wide; 21¾ in. (55 cm.) deep (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:

Acquired from Mallett, London,
Lord and Lady John Cholmondeley in the 1960s, and thence by descent.

LITERATURE:

Ashley Hicks, 'Ashley Hicks Tours the Forgotten Apartments of Lord and Lady John Cholmondeley', *Architectural Digest*, accessed 11 March 2019.
David Hicks, *David Hicks on decoration, 5*, Berkshire, 1972, p. 145.
A pair of armchairs of identical pattern was sold anonymously Christie's, New York, 14 October 1989, lot 123 ($25,300 incl' premium), and another pair, plus two modern copies, was sold Sotheby's, New York, 16/17 April 1998, lot 898 ($43,125 incl' premium).



David Hicks' interior at Hyde Park Gardens
© Ashley Hicks

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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■269

A GEORGE III MAHOGANY KNEEHOLE DRESSING-TABLE

POSSIBLY BY THOMAS CHIPPENDALE, *CIRCA* 1775

The moulded top above a frieze drawer with fitted baize-lined slide and with six further short drawers around the kneehole and a crosbanded cupboard enclosing a shelf on shaped bracket feet, with chalk inscription `BALDERSON LINCS' and ` 22/7/29', with laminated blocks, red wash and chamfered drawer stops, some repairs to handle backplates, one replaced
31 in. (79 cm.) high; 37¼ in. (95 cm.) wide; 21½ in. (55 cm.) deep

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Balderson, Lincs.

The bureau dressing-table corresponds to a design in the first edition of Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, published in 1754, pl.XLI and shares many similarities with Chippendale's more restrained furnishings supplied from 1759 for Dumfries House, Ayrshire.
Other closely related tables supplied by Chippendale were commissioned by Ninian Hume (d.1795) for Paxton House, Berwickshire. A fine bureau dressing-table almost certainly for the principal bedroom apartment of Paxton and probably intended as Ninian Humes's wife Penelope's dressing-table was invoiced on June 7th, 1774 as: 'A neat mahogany Buroe Table with Divisions in the upper drawer and a Slider covered with Green Cloth... 6.12.0.' (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 274 and vol.II, p.228, pl. 415); a second more restrained example for the Buff Bedroom at Paxton corresponds closely to the table offered here (*ibid.* vol. II, pl. 417). The former was sold anonymously, 50 Years of Collecting: The Decorative Arts of Georgian England, Christie's, London, 14 May 2003, lot 140 (£77,675 incl' premium). Another closely comparable kneehole desk possibly by Chippendale and again with characteristic constructional features was sold anonymously, Christie's, London, 22 January 2009, lot 29 (£16,250 incl' premium).

■270

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

POSSIBLY BY THOMAS CHIPPENDALE, *CIRCA* 1770

Each padded back and seat covered in close-nailed red silk damask, on square fluted legs headed by roundel-blocks and with block feet, numbered `VI' and `VII', one with paper label inscribed '*22*' to seatrail
38¼ in. (97 cm.) high; 22½ in. (57 cm.) wide; 25½ in. (65 cm.) deep

(2)

£7,000-10,000 US$8,800-13,000
€8,000-11,000

PROVENANCE:
Possibly supplied to Sir Lawrence Dundas, part of a suite of mahogany side chairs perhaps for 19 Arlington Street, London, and thence by descent at Aske Hall, Yorkshire.

The pattern of these chairs appears identical to a set of chairs that remain at Aske Hall, Yorkshire, but which seem more likely to have been supplied to Sir Lawrence Dundas (d.1781) for 19 Arlington Street, London, although sparing entries in the May 1768 Arlington Street inventory prevent clear identification. Lord Dundas was an important client of Thomas Chippendale (d. 1779) spending £1,300, as recorded in notes regarding his business with the cabinet-maker (C. Gilbert, *The Life & Work of Thomas Chippendale,* London, 1978, p. 154). The restrained neo-classical design and roundel-headed herm legs can be compared to furniture Chippendale supplied to Paxton, Berwickshire; related moulded roundels appear on a gentleman's secretaire, *circa* 1775, formerly at Paxton (illustrated C. Gilbert, *The Life and Work of Thomas Chippendale,* London, 1987, Vol. II, figs. 90 and 91). However, Lord Dundas engaged many other cabinet-makers, both from London and the provinces, to furnish his properties, Arlington St., Aske Hall and Moor Park, Hertfordshire. Their number includes James Lawson of 4 Chandos Street, Covent Garden (active 1763-78); he supplied a large suite of mahogany seat-furniture to Lord Dundas, which included '6 Mahoy arm chairs with term legs & carv'd roses on casters... £13 10s'.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■271

A GEORGE III CREAM AND GREEN-PAINTED BOOKCASE CABINET

CIRCA 1770-75, POSSIBLY BY THOMAS CHIPPENDALE

With two graduated open shelves above panelled doors enclosing a shelf on a plinth base, with chinoiserie decoration of rocky landscapes, trees and pagodas, the backboards with chalk inscription 'Beaulieu' and numbered 'V6905', some refreshment to the green paint
46¾ in. (119 cm.) high; 29½ in. (75 cm.) wide; 17¼ in. (44 cm.) deep

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Acquired from Phillips of Hitchin at Grosvenor House, 1970.

PROVENANCE:
Acquired from Phillips of Hitchin at Grosvenor House, 1970.

This bookcase cabinet recalls the japanned green and white furniture supplied by Thomas Chippendale (1718-1779) in *circa* 1772 to the Drury Lane theatre impresario and actor David Garrick (1717-79) for his villa at Hampton, Middlesex (L. Galbraith, 'Garrick's Furniture at Hampton', *Apollo,* July 1972, vol. 96, pp. 46-55). This suite of 'Bedroom & Dressing Room' furniture, painted to imitate Chinese wallpaper, comprising a bed (W.70-1916), a pair of clothes press (W.22:1 to 8-1917), a pair of cabinet bookcases (one bookcase - W.14:1 to 4-1994, sold Christie's, London, 17 July 1969, lot 24 (the pair on display at Temple Newsam, Yorkshire) and a corner cupboard (W.24:1, 2-1917) are now in the Victoria & Albert Museum. A dressing-table, described by Chippendale as a 'Lady's Commode Toylet', is now at Anglesey Abbey, Cambridgeshire. In a draft letter to Chippendale, Mrs. Garrick refers to 'all that I had from you since the year 1772' and specifically mentions 'the new Bedstead the Two Deal presses and all those things which are painted green and white' (*ibid.*, p. 50*)*. In 1778, she complained to Chippendale that the painted decoration was overpriced, costing almost twice as much as the furniture itself. This suggests that the furniture was ordered before 1775 but decorated after this date, when the Indian chintz bed hangings had been delivered safely.



The Garrick bookcase, now in the V&A © Christie's Images, 1969



While the present bookcase cabinet cannot be identified in Chippendale's accounts, which date from 1768-69 for Garrick at Hampton, these are only one phase of a commission that was to continue into the mid-1770s (C. Gilbert, *The Life & Work of Thomas Chippendale,* Leeds, 1968, p. 238). Chippendale's accounts together with the 1779 Hampton inventory and the sales after Garrick's death show he evidently owned a great quantity of japanned furniture, including that supplied by Chippendale for the Drawing Room at the Adelphi: '12 very neat carv'd Cabreole arm'd Chairs, Japan'd Green & white... 2 ditto Burjairs Japan'd in the same manner... A large Carvd Sofa to Match the Chairs, Japand Green & white...' (*ibid.,* p. 245).



PROPERTY OF A GENTLEMAN (LOTS 272 - 273)

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A GEORGE II MAHOGANY OPEN ARMCHAIR

CIRCA 1750, POSSIBLY IRISH, THE NEEDLEWORK ASSOCIATED

The padded back and seat covered in close-nailed *gros* and *petit-point* flowerhead embroidery on acanthus and scroll-carved cabriole legs and claw-and-ball feet
39¾ in. (101 cm.) high; 26¼ in. (66.5 cm.) wide; 27 in. (68.5 cm.) deep

£12,000-18,000

US$15,000-22,000
€14,000-20,000

PROVENANCE:
With Mallett, London, 2003.
Anonymous sale, Christie's, New York, 11 June 2010, lot 231.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■~*273

A PAIR OF GEORGE IV ROSEWOOD BERGERES

ATTRIBUTED TO GILLOWS, THE CRAFTSMAN PROBABLY HENRY HOLMES, *CIRCA* 1825

Each with curved padded back, arms and squab cushion covered in buttoned brown suede, the outscrolled arms carved with foliage above a panelled seat-rail centred by acanthus, on ring-turned reeded tapering legs with brass caps and castors,with batten carrying-holes stamped 'HH' and inscribed in pencil 'Londonderry (?)'

40¼ in. (102 cm.) high; 30½ in. (78 cm.) wide; 25 in. (64 cm.) deep (2)

£20,000-30,000 US$25,000-37,000
€23,000-33,000

PROVENANCE:

Possibly Charles, 3rd Marquess of Londonderry, KG, GCB, GCH (1778-1854).
Dealing in Excellence, a Celebration of Hotspur and Jeremy, Christie's, London, 20 November 2008, lot 30.

These bergeres may have been supplied to Charles William Vane, 3rd Marquess of Londonderry, *circa* 1825, by Gillows. Lord Londonderry is recorded as a client of Gillows' in the *Estimate Sketch Books* between 1822 and 1825 (Susan Stuart, *Gillows of Lancaster and London, 1730-1840*, Vol. II, 2008, p.186).

This pattern of bergere, with robustly carved arms wrapped in foliage and distinct reeded tapering legs, is strongly characteristic of Gillows and relate closely to chairs with the same side scrolls supplied to William, 2nd Baron Bolton (1782-1850) for the Library at Hackwood Park, Hampshire, and sold by the late 2nd Viscount Camrose, Hackwood Park, Christie's house sale, 20-22 April, 1998, lot 55 (£84,000 incl. premium). An almost identical pair of bergeres supplied by Gillows to Morton Davison, Esq., for Beamish Park, Co. Durham, was sold by Mrs. R.D. Shafto, Christie's London, 21 September 1995, lot 168. Another similar bergere was sold anonymously Christie's, London, 18 November 2010, lot 173 (£15,000 incl' premium), while a pair of similar bergeres was sold from the collection of Eric Albada Jelgersma, Christie's, London, 7 December 2018, lot 510 (£118,750 incl' premium)

The stamp 'HH' may relate to the Gillows journeyman Henry Holmes, who is recorded in the Lancaster *Estimate Sketch Books* from around 1805 and is noted as working until 1834 (*Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 445). The same initials appear on sofas supplied to Thomas Wynn, 2nd Baron Newborough for Glynllifon, Caernarvonshire, by Gillows and invoiced in December 1823 (sold by Coleg Meirion Dwyfor, Christie's London, 9 March 2000, lot 102), and on the so-called 'Whistlejacket Suite' of giltwood seat-furniture, sold from Wentworth Woodhouse, Christie's London, 8 July 1998, lot 80. Susan Stuart has suggested that the stamp may relate to a London journeyman as no giltwood furniture appears to have been made in the Lancaster workshops (Stuart, *op.cit.*, p. 244).





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■274

A PAIR OF CHINESE PORCELAIN VASE LAMPS

LATE 19TH/EARLY 20TH CENTURY

Each shaped vase depicting exotic birds and flowering trees in a garden scene, on a gilt base, with cream pleated shade, wired for electricity
19 in. (48 cm.) high, excluding fitments (2)

£2,500-4,000 US$3,100-4,900
€2,800-4,400

■275

A PAIR OF JAPANESE IMARI VASE LAMPS

MEIJI PERIOD, LATE 19TH CENTURY

Each decorated with hexagonal panels depicting flowers, scrollwork and dragons, on a gilt base, with cream pleated shade, wired for electricity
19 in. (48 cm.) high, excluding fitments (2)

£2,500-4,000 US$3,100-4,900
€2,800-4,400



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PROPERTY OF A GENTLEMAN

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A GEORGE III MAHOGANY SERVING-TABLE

CIRCA 1770-80

Of D-shaped outline, the top with a stop-fluted edge above a conforming frieze and fluted square tapering legs headed by oval rosettes and with moulded block feet
37 in. (94 cm.) high; 72½ in. (215 cm.) wide; 29½ in. (75 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE COLLECTION

■277

A GEORGE III MAHOGANY AND PART-EBONISED COMMODE

ATTRIBUTED TO MAYHEW & INCE, *CIRCA* 1775

The eared crossbanded and line-inlaid top above four graduated mahogany-lined drawers mounted with brass laurel leaf ring handles between projecting fluted angles headed by sunflower paterae, on tapering spiral-fluted legs and ball feet

35¾ in. (91 cm.) high; 32¼ in. (82 cm.) wide; 20 in. (51 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000

PROVENANCE:

Arthur Leidsdorf, sold Sotheby's, London, 27 June 1974, lot 101.
Anonymous sale; Sotheby's, London, 10 February 1989, lot 82.

The commode is one of a distinct group featuring slightly concave drawer fronts with projecting fluted angles headed by oval sunflower paterae, tapering spiral-fluted legs and ebonised decoration, which are attributed to the London cabinet-makers Messrs. Mayhew and Ince. The most distinguished of these is the commode supplied *circa* 1773 – 75 to George Finch, 9th Earl of Winchilsea and 4th Earl of Nottingham for Burley-on-the-Hill, Rutland. Executed in fustic, wenge and mahogany, it differs slightly from others in having fluted split-columns to the angles, the upper drawer embellished with ribbon-tied husk swags (R. Edwards & P. Macquoid, *Dictionary of English Furniture*, vol. II, 1954, p. 52, fig. 56).

Other commodes that correspond closely to the present lot include one bearing the same pattern of handle, sold anonymously Christie's, London, 4 July 1996, lot 389 (£29,900 incl' premium), and another from the collection of the late Peter Law Esq., sold Christie's, London, 21 May 2015, lot 18 (£50,000 incl' premium)

PROPERTY OF A GENTLEMAN

■*278

A PAIR OF GEORGE II MAHOGANY 'WINDSOR' ARMCHAIRS
MID-18TH CENTURY

Each with a shaped toprail above a vase-shaped splat and spindles and with serpentine arms on curving supports, above a solid saddle seat, on cabriole legs headed by scrolls and with pad feet
40 in. (102 cm.) high; 32.5 in. (83 cm.) wide; 26 in. (66 cm.) deep (2)

£30,000-50,000 US$37,000-61,000
€34,000-56,000

These armchairs correspond to designs for provincial 'Windsor' chairs and are related to a 1750s pattern executed by Richard Hewett at Slough, (see N. Goyne Evans, 'A History and Background of English Windsor Furniture', *Furniture History*, 1979, pp. 24-53, pl. 84), though it should be noted that being made in fine mahogany they are very likely to have been the work of a fashionable London chair-maker. Collectively they form a consistent group known through trade advertisemants and auction sales and which may originally have formed a larger set; a pair was advertised by C. Fredericks & Son of Old Brompton Road in Apollo, June 1970, another (with the lower splat inverted) was sold Christie's, London, 22 April 2004, lot 29 (£45,410). Others, all sold Christie's, London, include:
25 November 2004, lot 220 (£23,900 incl' premium)
23 November 2006, lot 150 (£36,000 incl' premium)
22 November 2007, lot 651 (£36,500 incl' premium)
Most recently another was sold from the important collection of Sir Albert Richardson, P.R.A., Christie's, London, 18-19 September 2013, lot 31 (£32,500 incl' premium).
A related set of at least eleven fine mahogany and padouk 'Windsor' chairs, conceivably by the same maker, line the marble hall at Holkham Hall, the Norfolk seat of the Earls of Leicester. A possible link between the Holkham chairs and this chair comes in the form of an example illustrated in M. Harding-Hill, *Windsor Chairs*, Woodbridge, 2003, p. 76, which combines the legs and shaped back of the offered chair with the two tier spindle-back (omitting the central splats) of the Holkham chairs.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





PROPERTY OF A GENTLEMAN

■279

A GEORGE III MAHOGANY AND PLUM PUDDING MAHOGANY BREAKFRONT SECRETAIRE BOOKCASE

CIRCA 1800

The upper section with a moulded cornice and wire grille doors the inner doors enclosing ten adjustable shelves, the outer doors enclosing an arrangement of shelves and later pigeon holes, the base with a secretaire drawer revealing a green baize lined writing slide, a fitted interior and three further long drawers, flanked on each side by five conforming graduated drawers with lacquered brass bail handles throughout, on a plinth base, inscribed in black ink *'134'* and *'185'* on the reverse

118 in. (300 cm.) high; 97 in. (246 cm.) wide; 22 in. (56 cm.) deep

£7,000-10,000 US$8,600-12,000
€7,800-11,000

PROVENANCE:

Sir William Ewart Gladstone, Bt., K.G, (d.1851), Fasque, Aberdeenshire, and thence by descent until

Sold Christie's, London, 7 May 2008, lot 46.

LITERATURE:

Possibly *Inventory and Appraisal of the Household contents of Fasque*, 1851, Bow Drawing Room, *'Bookcase - £2.10.0'*

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■~280

A REGENCY IVORY-MOUNTED PADOUK AND INDIAN ROSEWOOD SOFA TABLE

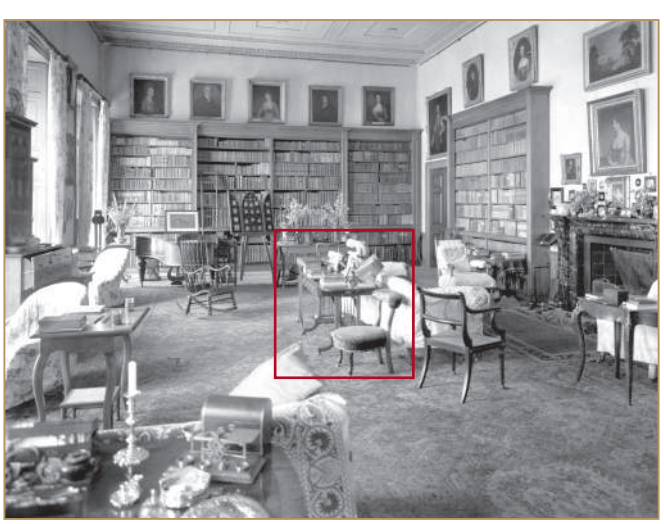
CIRCA 1800-10

The rounded rectangular twin-flap top above two part cedar-lined frieze drawers with boxwood stringing and opposing false drawers, each with brass lion's mask handles, the end standards with turned balusters mounted on ivory balls, on sabre legs with brass caps and castors
28½ in. (72.5 cm.) high; 62¼ in. (158 cm.) wide, extended; 26 in. (66 cm.) deep

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Possibly Blayney Townley-Balfour (d.1857), Townley Hall, Co. Louth.
Private collection, UK.

A table of this pattern, executed in 'Grecian' black-figured rosewood and with 'Egyptian' lion-head ring-handles, was commissioned by Blayney Townley-Balfour (d. 1857) for the mansion at Townley Hall, Co. Louth, that he was building at the time of his marriage in 1797 to Lady Florence Cole. The table, with its poetic 'Apollo' lyre pilasters, was designed for the Library, which served as a fashionable Living-Room; and, together with lyre-scrolled chairs, it was intended to harmonise with the room's elegant Grecian-coffered ceiling designed by the eminent Irish architect Francis Johnston (d. 1829). It is likely to have been executed by a leading Dublin cabinet-maker and the ivory used in its decoration may have been a gift from Mrs Townley-Balfour's brother, Sir Lowry Cole, 'British Resident' in Mysore, India. The Townley Hall table was sold anonymously Christie's, London, 27 April 2006, lot 100 (£26,400 incl' premium).



The library at Townley Hall showing the related table © Country Life

PROPERTY OF A GENTLEMAN

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A REGENCY PLUM PUDDING MAHOGANY, EBONY CROSSBANDED, BRONZED AND SIMULATED PORPHYRY CIRCULAR LIBRARY TABLE

EARLY 19TH CENTURY, POSSIBLY BY MARSH & TATHAM

With eight mahogany-lined frieze drawers above four lion-headed monopodia supports and four banks of six open shelves on a plinth base, the monopodia now black-painted, knob handles added, minor losses to veneers, shrinkage splits to plinth
33½ in. (85 cm.) high; 49 in. (125 cm.) diam'.

£50,000-80,000 US$62,000-98,000
€56,000-89,000

PROVENANCE:
The 5th Earl Temple, Newton Park, Bath.
Acquired from Leonard Knight Ltd., London, 5 November 1941.
Thence by descent.



This unusual pattern of combined library table and bookcase is one of a small known group that includes an example illustrated in M. Jourdain, *Regency Furniture 1795-1830,* London, 1965, p. 76, fig. 173, another closely related table bearing the trade label of the Regency retailer Daniell of 46 Wigmore Street sold Christie's, South Kensington, 18 April 1990, lot 436 (£33,000 incl' premium) (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840,* Leeds, 1996, p. 174, fig. 276), and another sold Christie's, London, 21 November 2018, lot 80 (£187,500 incl' premium). The design is possibly derived from Sheraton's pattern for a Library Table published between 1804-08 in his *Cabinet-Maker, Upholsterer and General Artist's Encyclopaedia*, pl. 37 (J. Harris, *Regency Furniture Designs 1803-1826,* London, 1961, no. 25) while a further comparable design for a 'Circular Movable Bookcase' was published in *Ackermann's Repository of Arts* between 1809-1829.

This library table featuring distinctive and idiosyncratic carving of the lion's head masks was possibly made by Marsh & Tatham, one of the pre-eminent cabinet-making firms in the Regency period and amongst the group of craftsmen recommended or engaged by the Prince of Wales' architect Henry Holland on commissions at Woburn Abbey and Southill Park, Bedfordshire, and at Carlton House in London (ed. G. Beard, C. Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 623-624). Other related tables with lion mask mounts attributed to the firm and related to the present table include a table from Harewood House, sold 'The Exceptional Sale', Christie's, London, 4 July 2019, lot 129 (£75,000 incl' premium); a pair of tables, also from Harewood, and now in the Royal Pavilion, Brighton, another from the collection of Lt. Col. S.G. Goldschmidt, Kerfield House, Ollerton, Cheshire (M. Harris & Sons, *A Catalogue and Index of Old Furniture and Works of Decorative Art*, London, c. 1930, Part III, p. 406, no. F 20465), and an example from the Drawing Room, Scotney Castle, Kent (C. Hussey, *English Country Houses Late Georgian 1800-1840*, London, 1955, p. 228, fig. 439), sold Christie's, London, 15 November 2017, lot 226 (£100,000 incl' premium).

Newton Park, near Bath, was built for Joseph Langton by the architect Stiff Leadbetter in the early 1760s and passed to his daughter Bridget (d.1793) after her marriage in 1783 to William Gore. In the late 18th century, the grounds at Newton, were landscaped by 'Capability' Brown and were the subject of a 'Red Book' by the fashionable landscape gardner, Sir Humprehy Repton. An advantageous marriage in the 19th century by William Henry Powell Gore Langton (1824-73) to Anna, daughter of Richard Temple-Grenville, 2nd Duke of Buckingham and Chandos, eventually saw their eldest son William succeeding as 4th Earl Temple of Stowe in 1889. It's not known if the library table was an inherited piece or an acquisition, Newton Park appears to have been largely unaltered in the 19th century but the table may have been commissioned after 1813 when the 2nd Earl Temple succeeded his father, or possibly after his marriage in 1819. Newton Park was sold in 1940 after the dearth of the 5th Earl and the table was not included in the sale of contents conducted by Sotheby & Co. 9 May 1941, so it may well have been acquired privately by Leonard Knight.



Newton Park, Bath

THE NEWTON PARK LIBRARY TABLE





PROPERTY OF A LADY (LOTS 282 - 283)

■282

A REGENCY MAHOGANY `IMPERIAL' EXTENDING DINING-TABLE

EARLY 19TH CENTURY, THE DESIGN BY GILLOWS

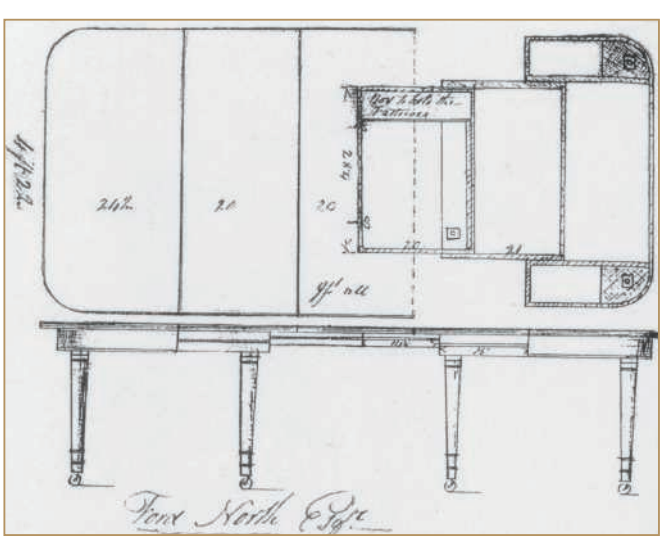
The rounded rectangular top with two additional leaves above a plain frieze on ring-turned tapering legs with brass caps and castors, with six brass clips
28½ in. (73 cm.) high; 50½ in. (128 cm.) wide; 119 in. (302 cm.) long, extended

£10,000-15,000 US$13,000-19,000
€12,000-17,000

PROVENANCE:
Anonymous sale, Christie's, London, 5 June 2008, lot 88.

Gillows patented their Imperial dining-table in 1804 in which a variable number of loose leaves were fitted between fixed end leaves and initially with as many as ten or twelve legs to support the central leaves. Within a few years the design largely superseded most earlier ones and it remained popular such that another drawing of an improved version of the table by Ferguson & Co, successor to the Gillow family business, is dated as late as 1849 (see Susan E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol.I, pp. 243-246).

The pattern was widely adopted by other manufacturers including Thomas Butler, cabinet-maker of Catherine Street, London. In the early 19th century he became known for manufacturing a variety of patent furniture including dining-tables with detachable legs 'particularly adapted and for travelling and exportation'. Related tables, some bearing Butler's engraved brass plaque, are illustrated in C.Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp. 128 - 130, pl. 173 - 178).



Gillows related design

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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A GEORGE III MAHOGANY DUMB WAITER

LATE 18TH CENTURY

Of three graduated tiers with a foliate baluster and ring-turned shaft on carved cabriole legs terminating in claw-and-ball feet
44 in. (100 cm.) high; 26 in. (66 cm.) diam'.

£2,000-4,000 US$2,600-5,000
€2,300-4,600

PROVENANCE:
Acquired from J. Collins & Son, Bideford, Devon at the BADA Fair.

■~284

A REGENCY MAHOGANY TRIPOD WRITING-TABLE

ATTRIBUTED TO GILLOWS, *CIRCA* 1810

The rectangular top with a beaded edge and a hinged flap concealing a pen tray, above a mahogany-lined frieze drawer with Indian rosewood knobs, on a turned pedestal and sabre legs with brass caps and castors
28 in. (71 cm.) high; 21¾ in. (55 cm.) wide; 18 in. (46 cm.) deep

£4,000-6,000 US$4,900-7,300
€4,500-6,700

■285

A GEORGE IV MAHOGANY SIDE CABINET

CIRCA 1825

The rectangular top above a lotus-carved frieze and a pair of doors, now fitted with brass grilles and silk-lining flanked by lion-headed and acanthus-scrolled corbels, the interior fitted with thirteen pine drawers and two shelves on lion paw feet, possibly originally with an upstand, the pine fittings probably Victorian
36½ in. (93 cm.) high; 47 in. (120 cm.) wide; 23 in. (59 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900



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■286

A JAPANESE SIX-PANEL FOLDING SCREEN DEPICTING BIRDS AMONGST PINE

SIGNED *REIZEI SAKU* AND DATED *TAISHO MIZUNOE INU DOSHI* (1922)

Ink, colour and gold leaf on paper, mounted as a folding screen, depicting great tits amongst yew pine, a further group of birds feeding at the lower right; black lacquer mounts, engraved metal fittings.
Dated 1922, Taisho Year of the Dog (*Taisho mizunoe inu doshi*)
37¼ x 109¾ in. (94 x 287.5 cm.)

£6,000-8,000

US$7,400-9,800
€6,700-8,900

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY OF A GENTLEMAN

■287

A GEORGE III SATINWOOD AND PURPLEHEART SECRETAIRE CABINET

LATE 18TH CENTURY

The shaped cornice with four urn finials above a pendant-drop frieze, the yellow silk-lined interior with three adjustable glass shelves, the secretaire drawer with a gilt-tooled leather writing-slope, pen-tray and satinwood-veneered covered compartments above a pair of oval-panelled doors enclosing one adjustable shelf on bracket feet, labelled twice `26', the handles replaced, finials associated

84 in. (213 cm.) high; 38 in. (96 cm.) wide; 19 in. (48 cm.) deep

£7,000-10,000 US$8,600-12,000 €7,800-11,000

■288

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

CIRCA 1800

The frames chanelled throughout, each with a rectangular back, padded arms with turned supports and a loose cushion, upholstered in green striped-cotton covers, on turned tapering legs headed by rosette blocks, with batten-carrying holes, originally with corner braces, some re-railing, repairs to paterae

33¾ in. (86 cm.) high; 26 in. (66 cm.) wide; 24 in. (61 cm.) deep (2)

£5,000-8,000 US$6,200-9,800 €5,600-8,900



287



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PROPERTY OF A LADY

■289

A GEORGE III SATINWOOD AND PADOUK CROSSBANDED BREAKFRONT BOOKCASE

CIRCA 1780

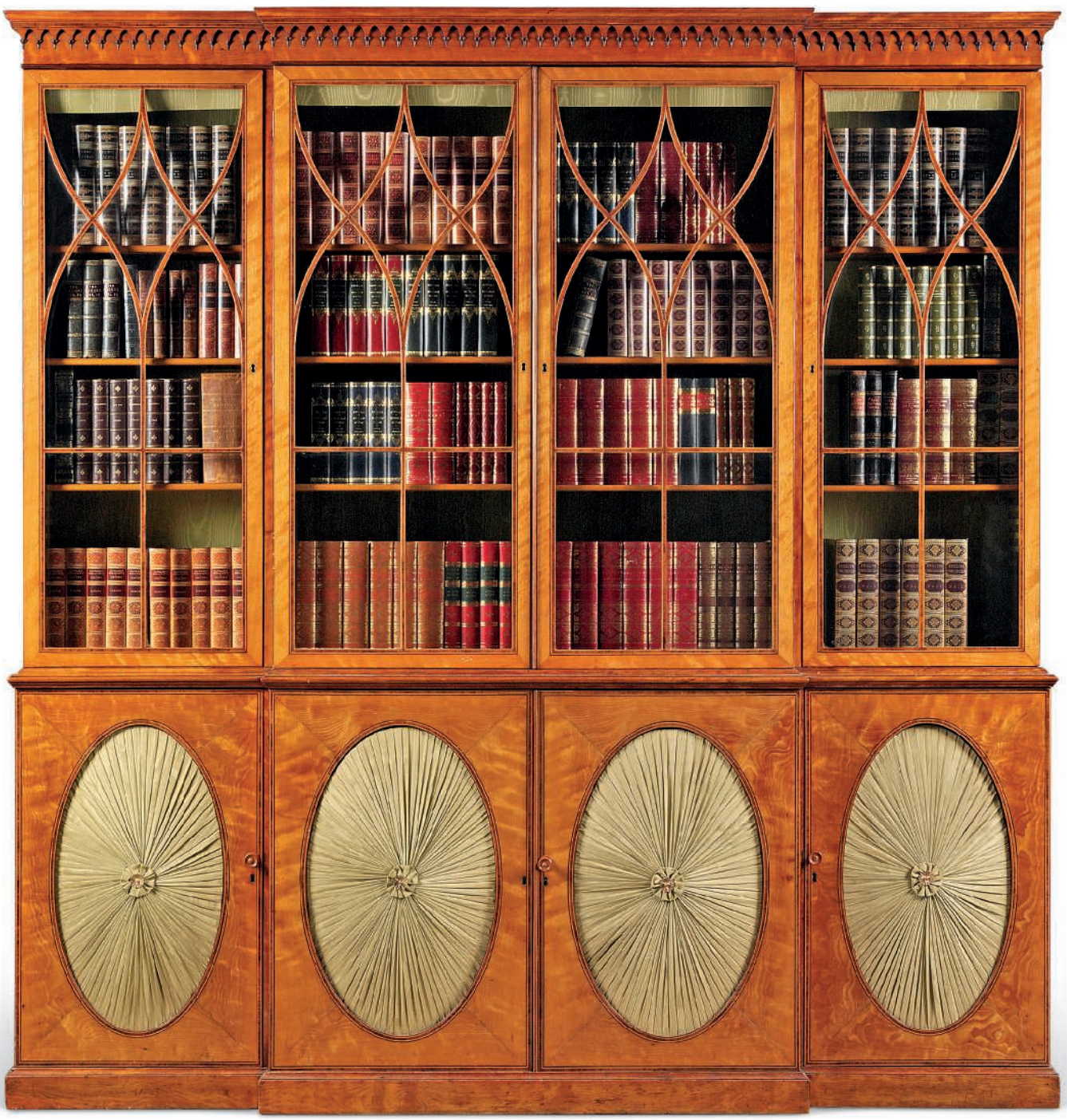
With a dentil cornice above four Gothic-glazed doors enclosing green silk-lined interiors with shelves, the base with four oval pleated silk-panelled doors on a plinth base, inscribed *10429*
92½ in. (235 cm.) high; 88 in. (224 cm.) wide; 17 in. (44 cm.) deep

£30,000-50,000

US$37,000-61,000
€34,000-56,000

PROVENANCE:
Anonymous sale, Christie's, London, 25 November 2004, lot 122.

The bookcase combines Gothic and classical elements in the elegant George III fashion introduced around 1780. The commode doors' Roman medallions, the arcaded cornice and the ribboned glazing with pointed arches all feature in Messrs A. Hepplewhite & Co.'s *The Cabinet-Maker and Upholster's Guide*, 1788.





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PROPERTY OF A LADY (LOTS 290 - 294)

■290

A VICTORIAN OAK COUNTRY HOUSE LETTER BOX

BY HENRY RODRIGUES, *CIRCA* 1880

Of typical pillar form with an octagonal top, brass letter box and brass-bordered notice detailing postage rates and schedule, the plinth drawer with brass diamond-shaped registration mark, labelled in the drawer H.RODRIGUES, 42 PICCADILLY
15 in. (38 cm.) high; 7½ in. (19 cm.) diam'.

£1,500-2,500 US$1,900-3,100
€1,700-2,800

■291

A GEORGE III GILTWOOD OVAL MIRROR

LATE 18TH CENTURY

The oval plate in a moulded and gadrooned frame and an urn and tied-ribbon cresting and scrolled apron below, the peripheral carving apparently original
38 x 15 in. (96.5 x 38 cm.)

£1,000-1,500 US$1,300-1,800
€1,200-1,700

PROVENANCE:
Anonymous sale; Sotheby's, London, 26 September 1975, lot 74 (£330).

■292

A MATCHED PAIR OF IRISH MAHOGANY ARMCHAIRS

EARLY 19TH CENTURY

Each with a shaped toprail and pierced ribbon-tied gothic splat, the stiles carved with foliage, the arm terminals with interlaced strapwork, above a padded seat and foliate and scroll-carved cabriole legs with claw-and-ball feet, restorations, the drop-in seat frames apparently original
37½ in. (95 cm.) high; 26 in. (66 cm.) wide; 26 in. (66 cm.) deep (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Property of the late Henry Ittleson Jr. and Mrs. Henry Ittleson Jr., sold Christie's, London, 20 June 1974, lot 45.





■293

AN IRISH GEORGE III MAHOGANY BOTTLE STAND

CIRCA 1760-70

With eight divisions and a pierced handle on a moulded stand centred on each long side by a shell and with foliate cabriole legs with facetted pad feet, one shell replaced
23½ in. (60 cm.) high; 25 in. (64 cm.) wide; 14½ in. (37 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900

PROVENANCE:
The Leidsdorf Collection, sold Sotheby's, 28 June 1974, lot 48.
Related decanter stands are illustrated in The Knight of Glin and James Peill, *Irish Furniture*, New Haven & London, 2007, p.116, fig.154, and p.246, figs.178 and 179. Another (*ibid*. p.246, fig. 176) was in the important collection of Samuel Messer, sold Christie's, London, 5 December 1991, lot 103 (£9,350 incl' premium).



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■294

A GEORGE III MAHOGANY TWO-TIER DUMB WAITER

CIRCA 1770

The graduated tiers with gadrooned edges on a turned and spiral knopped column and a tripod base with scrolled feet and brass and leather castors, repairs to the lower tier, support plates replaced
36 in. (92 cm.) high; 23½ in. (62 cm.) diam'.

£2,000-3,000 US$2,500-3,700
€2,300-3,300

PROVENANCE:
Trustees of the late J.S.Sykes Marriage Settlement Trust, sold Christie's, London, 28 June 1984, lot 163.



295

■295

A GEORGE II MAHOGANY AND NEEDLEPOINT POLE SCREEN
MID-18TH CENTURY

The pole surmounted by a spiral-fluted finial, the screen inset with *gros* and *petit-point* needlework depicting a rustic family, on a turned support and shell-clasped tripod base, terminating in claw-and-ball feet
59 in. (150 cm.) high

£2,000-3,000 US$2,500-3,700
€2,300-3,300



296

■296

A SET OF GEORGE III MAHOGANY HANGING-SHELVES
LATE 18TH CENTURY

The top shelf above three further shelves, and two frieze drawers, flanked by fretwork sides
36 in. (92 cm.) high; 26¼ in. (67 cm.) wide; 9 in. (23 cm.) deep

£1,500-2,500 US$1,900-3,100
€1,700-2,800



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■~297

A GEORGE III MAHOGANY PEMBROKE TABLE
LATE 18TH CENTURY

The oval top with two drop-leaves, crossbanded overall in tulipwood, above a frieze drawer flanked by inlaid satinwood paterae, on turned stop-fluted tapering legs terminating in lotus-clasped feet and brass caps and leather castors, the top with slight variations in colour
27½ in. (70 cm.) high; 35½ in. (90 cm.) wide; 29¼ in. (74 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900

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■~298

A GEORGE III SATINWOOD AND KINGWOOD-CROSSBANDED SERPENTINE COMMODE

CIRCA 1775

The shaped serpentine top above three long drawers, the top drawer with a well-fitted interior including a gilt-tooled leather writing-surface, dressing-mirror, pigeon holes and boxed compartments with two glass scent bottles, the second drawer with further divisions, the drawers with gilt-brass lion's head handles and shield-shaped escutcheons above a shaped apron on cabriole legs

32 in. (81 cm.) high; 43½ in. (110 cm.) wide; 23 in. (59 cm.) deep

£6,000-10,000 US$7,400-12,000
€6,700-11,000

PROVENANCE:

Anonymous sale, Sotheby's, Monaco, 5 December 1988, lot 1605.
With Asprey Ltd, July 1989.

■299

A MATCHED PAIR OF GEORGE III GILTWOOD ARMCHAIRS

CIRCA 1775, IN THE MANNER OF JOHN COBB

Each covered in buttoned green silk, the oval padded backs within a fluted frame, with foliate-clasped outswept arms terminating in carved flowerheads, the serpentine upholstered seat with a fluted seat rail on turned fluted tapering legs with lotus and stiff-leaf decoration, re-gilt, variations in construction and detail

36¼ in. (92 cm.) high; 24¼ in. (62 cm.) wide; 23 in. (58.5 cm.) deep, and slightly smaller (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600



299



300

PROPERTY OF A GENTLEMAN (LOTS 295 - 301)

■~300

A GEORGE III MAHOGANY AND TULIPWOOD SIDEBOARD

LATE 18TH CENTURY

The curved top above a central frieze drawer, flanked by a cupboard door to the left enclosing a shelf, and a drawer to the right with bottle compartments, the cupboard door and drawer front panels inlaid with tulipwood-crossbanded ovals on square tapering legs and spade feet
37¼ in. (94.5 cm.) high; 62½ in. (159 cm.) wide; 23½ in. (59.5 cm.) deep

£2,000-3,000 US$2,500-3,700
€2,300-3,300

■301

A REGENCY MAHOGANY TWIN PEDESTAL DINING-TABLE

EARLY 19TH CENTURY, POSSIBLY IRISH

The rounded rectangular top with two leaves, above twin tilt-top baluster-carved pedestals with roundel-headed reeded downswept legs on brass paw feet and castors, with two later bearers, the wide leaf associated
28¼ in. (72 cm.) high; 103 in. (261.5 cm.) wide, extended; 52 in. (132 cm.) deep

£3,000-5,000 US$3,700-6,100
€3,400-5,600



301

PROPERTY OF A GENTLEMAN (LOTS 302 - 304)

■302

A GEORGE III MAHOGANY BOOKCASE

ATTRIBUTED TO FRANCIS AND WILLIAM BRODIE, *CIRCA* 1775

The fret-carved swan-neck pediment centred by a fluted plinth above a dentil moulded and drop-pendant frieze, the astragal glazed doors enclosing four adjustable shelves, the lower doors with circular panels with beaded borders enclosing four shelves, on a plinth base, chalked E.GOULD and with paper label E.GOULD ..... LONSDALE...
114 in. (285 cm.) high; 62 in. (152 cm.) wide; 24 in. (61 cm.) deep

£20,000-30,000 US$25,000-37,000 €23,000-33,000

PROVENANCE:
An Important Private Collection, Sotheby's, London, 18 November 2008, lot 233.

The attribution to Francis and William Brodie, cabinet-makers of Edinburgh, derives from the close similarity in the pediment to a bookcase at Yester House, East Lothian, thought to be by William Brodie, illustrated in Francis Bamford, *A Dictionary of Edinburgh Furniture Makers*, 1983, pl. 26. Their business was established by Francis Brodie in the 1730s and by 1740 he had gained the patronage of many important and wealthy Scottish families. He was joined in business by his son William, possibly as early as 1764 though the latter led a double life, cabinet-maker by day while engaged in nefarious activities by night and he was ultimately hanged in 1788. The circular panels in the lower section of the present lot recall certain pieces made by Thomas Chippendale in the later part of his career, including the mahogany commode supplied to Sir Rowland Winn for his London apartment in 1767.





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PROPERTY OF A GENTLEMAN (LOTS 302 - 304)

■303

A GEORGE III ORMOLU-MOUNTED, PAINTED AND PARCEL-GILT SATINWOOD AND TULIPWOOD BREAKFRONT SIDE CABINET

CIRCA 1800

The shaped eared-top above three cedar-lined frieze drawers and four trelliswork doors enclosing three adjustable shelves, flanked by spiral fluted tapering columns on turned tapering legs, originally grey-painted and later re-decorated with flowers on a faux-satinwood ground, inscribed B17148 in yellow and black crayon
33½ in. (85 cm.) high; 68¾ in. (175 cm.) wide; 16 in. (41 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000

PROVENANCE:
Lady Samuel of Wych Cross, sold Sotheby's, 18 November 2008, lot 45.



304

■304

A GEORGE III SYCAMORE, AMARANTH AND FLORAL MARQUETRY TAMBOUR-TOP WRITING-TABLE

CIRCA 1790, AFTER A DESIGN BY THOMAS SHEARER

With a green leather-lined writing-surface and three small mahogany-lined drawers with axe-head handles, above two frieze drawers decorated with flower sprays on square tapering legs with brass castors, with batten-carrying holes
36½ in. (93 cm.) high; 36¼ in. (92 cm.) wide; 25 in. (64 cm.) deep

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROVENANCE:
Lady Samuel of Wych Cross, sold Sotheby's, London, 18 November 2008, lot 13.

The writing-table most closely corresponds to a design by Thomas Shearer illustrated in The Cabinet-Maker's London Book of Prices, first issued in 1788, pl.13, fig.2, and frequently embellished with floral and neo-classical engraved marquetry. A related writing-table is illustrated in Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, London, 1978, vol II, no 430, another attributed to the London cabinet-makers Mayhew & Ince was sold anonymously Christie's, London, 14 November 2013, lot 79 (£60,000 incl' premium).



■305

A GEORGE II WALNUT LIBRARY ARMCHAIR

CIRCA 1760, POSSIBLY BY THE ST. MARTIN'S LANE SYNDICATE

The shaped back, part-padded arms and seat upholstered in close-nailed yellow silk-damask on acanthus-carved and channeled cabriole legs with scrolled feet and leather castors, with Norman Adams trade label
40 in. (102 cm.) high; 31 in. (79 cm.) wide; 31 in. (79 cm.) deep

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
With Norman Adams Ltd, Hans Road, London.

The same distinctive leg pattern was displayed on a suite of seat furniture supplied to the 2nd Earl Poulett (d.1764) for Hinton House, Somerset. Several leading London craftsmen were involved in the commission for Hinton, probably working under the direction of the architect Matthew Brettingham, including Matthias Lock, Giles Grendey and Thomas Chippendale. However the suite is most commonly associated with Messr's William Vile (d.1767) and John Cobb (d.1778), later Royal cabinet-makers to George III, who formed a powerful syndicate with William Hallett (d.1781) in St. Martin's Lane from 1753. Both Vile and Hallett were born in Somerset and maintained contact with west country relatives so may well have been privy to the Earl's refurbishments.
An armchair of identical pattern and presumably a pair to the present lot was with Frank Partridge & Son, illustrated in *Connoisseur,* June 1949. It was later sold from the collection of the late R.F.Heathcoat-Amory Esq. Christie's, London, 22 November 1962, lot 97, again 21 November 1985, lot 161, (£10,800 incl' premium) and again 23 May 2013, lot 194 (£10,000 incl' premium).



The related armchair formerly in the collection of the late R.F Heathcoat Amory Esq.



■~306

A REGENCY MAHOGANY AND EBONY BREAKFRONT SECRETAIRE BOOKCASE

CIRCA 1810, AFTER A DESIGN BY THOMAS SHERATON

The moulded cornice above four glazed doors with reeded astragal mouldings enclosing eleven adjustable shelves, the base with three friezed drawers, the secretaire drawer revealing a fitted interior with pigeon holes and six cedar-lined sycamore drawers, above panelled doors enclosing three sliding trays and two shelves on a plinth base, the glass original, handles replaced
99 in. (252 cm.) high; 97 in. (247 cm.) wide; 22½ in. (57 cm.) deep

£10,000-15,000

US$13,000-18,000
€12,000-17,000

PROVENANCE:
By tradition The Earl of Liverpool.

The central glazed doors correspond to a pattern published by Thomas Sheraton, plate XXVII in the Appendix to *The Cabinet-Maker and Upholsterer's Drawing Book*, 1793.



■307

A PAIR OF GEORGE III MAHOGANY SERPENTINE CARD-TABLES

CIRCA 1775

Each hinged crossbanded top with ebony and boxwood chequered stringing enclosing a green baize-lined playing-surface above a conforming frieze centred by carved acanthus and trailing foliage, on chanelled and flowerhead-carved cabriole legs and scroll feet

27½ in. (70 cm.) high; 39½ in. (101 cm.) wide; 19¼ in. (49 cm.) deep (2)

£10,000-15,000

US$13,000-18,000
€12,000-17,000

The serpentine form of these card tables derives from the pair of tables supplied in 1759 by Thomas Chippendale to William, 5th Earl of Dumfries for Dumfries House, their form dictated by and conforming with the seat furniture supplied at the same time for the drawing room. The elegant shape of the tops, and the sinuous line of the leg was a pattern that was perennially popular, and Chippendale was still making such pieces as late as 1775, for example the tables almost certainly supplied to John Peach Hungerford Esq. (d. 1809) for Dingley Hall, Northamptonshire. Needless-to-say the pattern was copied, altered and refined by many cabinet-makers. A closely related pair is at Fairfax House, York, illustrated in The Noel Terry Collection of Furniture and Clocks, York, 1987, p.114, no. 112.

PROPERTY OF A GENTLEMAN

308

A REGENCY OAK, EBONY AND BRASS-INLAID TEA CADDY

EARLY 19TH CENTURY

The sarcophagus-shaped caddy with lettering for Nelson's principal victories, the front inscribed TRAFALGAR 21 OCTOBER 1805 and the *England Expects* ... signal around a silver portrait medallion of Nelson, the hinged lid surmounted by a brass anchor and VICTORY inside, the twin canisters inscribed POWDER and SHOT, on four brass cannonball feet, the underside with a brass plaque inscribed THIS CABINET IS MADE FROM A PIECE OF DECK OF THE "VICTORY" WHEREON THE IMMORTAL NELSON FELL WHEN HE RECIEVED HIS DEATH WOUND AT THE BATTLE OF TRAFALGAR 21 OCTOBER 1805. DESIGNED BY CAPTAIN BROWNE R.N. LIVERPOOL, cannon-type key with naval gun carriage rest and letters of provenance from the early 19th century
10 in. (25.5 cm.) high; 10½ in. (27 cm.) wide; 6¼ in. (16 cm.) deep

£8,000-12,000 US$9,800-15,000 €8,900-13,000



PROVENANCE:
Anonymous sale, Trafalgar Bicentenary The Age of Nelson, Wellington and Napoleon, Christie's, London, 19 October 2005, lot 69.

Although not specifically identified, the Captain Browne named as this caddy's designer is almost certainly Captain George Browne who served as a Signal-Lieutenant on *Victory* at Trafalgar and, as such, was one of the officers who, with Pasco, prepared the famous *England Expects* signal prior to the battle. After Trafalgar he served under Lord Collingwood until the latter's death in 1809.



Detail of the dedication plaque



Horatio Nelson after Lemuel Francis Abbott (British, 1760/61 - 1802), © Christie's Images, 2019



■309

A WILLIAM IV MAHOGANY WINE COOLER OR JARDINIERE

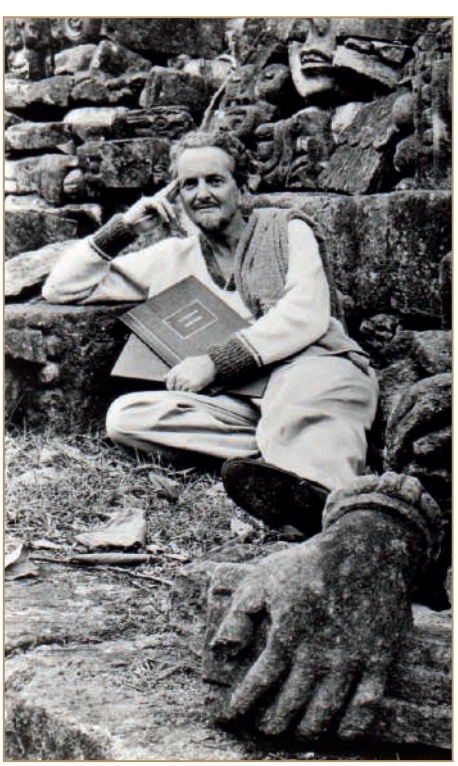
CIRCA 1835

The foliate-carved lid with a spiral-turned finial above a lead-lined cistern with later removable galvanised bucket and a gadrooned edge, the body boldly reeded on a turned socle and square moulded plinth with anti-friction castors, metal inventory label `M191' and inscribed `BZ HA'
29 in. (73.5 cm.) high; 31 in. (79 cm.) diameter

£12,000-18,000 US$15,000-22,000
€14,000-20,000

PROVENANCE:
Recorded in the 'Study Extension' at Monkton House, West Sussex, in the inventory for the house, dated 1977, the property of Edward James.
Edward James, West Dean, sold Christie's house sale, 2-6 June 1986, lot 536.

Edward James (1907 – 84) is best known as a champion of Surrealism in the 1930s, as a collector and patron and in his own colourful life. He grew up at West Dean Park, Sussex, a Jacobean house that had been extended in neo-Gothic style in the early 19th century by James Wyatt for the 1st Lord Selsey and furnished after 1891 in eclectic fashion with family artefacts from across the ages and continents, some English furniture possibly acquired with the house and much more purchased. Through his short marriage to the Viennese actress and dancer Tilly Losch Edward James became involved with Les Ballets 1933, an offspring of Sergei Diaghilev's Ballets Russes, was then drawn into the circle of artists such as Pavel Tchelitchev and Christian Bérard and soon found an empathy with the Surrealists even before the startling 1936 International Surrealist Exhibition. In 1935 he moved to the Lutyens-designed Monkton House on the edge of West Dean Park, where his own imaginative and unconventional interiors were given free-rein in a conscious attempt to shock and amuse his friends. At the same time he became an important patron and supporter of artists including René Magritte and Salvador Dali and the contents of Monkton included many iconic pieces such as Dali's `Lips' sofa and Lobster Telephone. West Dean House was given to a charitable trust in 1981 with much of the contents sold at Christie's three-day sale in 1986.



Edward James © The Edward James Foundation

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■310

A REGENCY MAHOGANY BREAKFRONT WARDROBE
ATTRIBUTED TO GILLOWS, *CIRCA* 1810

With a moulded cornice above a pair of panelled doors and four graduated mahogany-lined long drawers, flanked by turned and reeded columns and with similarly panelled full height doors enclosing adjustable shelves on a plinth base, scratched to the reverse 14, inscribed in pencil RW and HH, and inscribed YELLOW BEDROOM, some shelves later
90 in. (229 cm.) high; 102½ in. (260 cm.) wide; 22 in. (56 cm.) deep

£8,000-12,000 US$9,800-15,000
€8,900-13,000

The pattern for this wardrobe first appears in Gillows' *Estimate Sketch Book* in March 1806 for a client called General Jones (1801-22, p. 1784). At least three breakfront wardrobes of this pattern were supplied to William Powlett, 2nd Baron Bolton (1782-1850) for Hackwood Park, Hampshire, by Gillows of London and Lancaster and are recorded in the *Gillows Memorandum* of May 1813. One was supplied for Lady Bolton's bedroom, one for Lord Bolton's dressing-room and one for the North East Bedroom. The wardrobe supplied for Lady Bolton's bedroom was designed with 'one wing lined with Baize and rails with pins for hanging Dresses' whilst the other two wardrobes were fitted for the storage of boots and shoes. They were sold by the late 2nd Viscount Camrose, Hackwood Park, Hampshire, Christie's house sale, 20-22 April 1998, lots 367-369 (£29,900, £42,200 and £36,700 incl' premium). Another was sold anonymously Christie's, London, 21 April 2005, lot 224 (£18,000 incl' premium).
All feature Gillows distinctive `square-cornered' panels, reeded column uprights and superbly figured mahogany.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■~311

A REGENCY BRASS-MOUNTED AND INLAID BRAZILIAN ROSEWOOD WRITING-TABLE

CIRCA 1810

The rectangular top with re-entrant corners and inset gilt-tooled green oil-cloth, with a reeded brass-bound edge, above two frieze drawers and opposing false drawers, in vase-shaped end supports joined by a turned and brass-wrapped stretcher and splayed legs with brass paw caps and castors
30 in. (76 cm.) high; 47½ in. (121 cm.) wide; 27 in. (61 cm.) deep

£10,000-20,000

US$13,000-24,000
€12,000-22,000

PROVENANCE:
Acquired from Marks Antiques, Curzon St, London, 17 March 1999.





312

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 312 - 314)

■312

A REGENCY MAHOGANY WRITING-TABLE

BY GILLOWS, EARLY 19TH CENTURY

The rectangular top with a three-quarter reeded gallery, above three short frieze drawers with two drawers below, on turned reeded tapering legs with brass caps and castors, stamped to all top drawers 'GILLOWS LANCASTER', signed in pencil to the underside of the top side drawers 'J.Bambridge'
34 in. (86.5 cm.) high; 43¾ in. (111 cm.) wide;
23 in. (58.5 cm.) deep

£2,000-3,000 US$2,500-3,700
€2,300-3,300



The Gillows stamp

■313

A REGENCY MAHOGANY WRITING-TABLE

BY GILLOWS, EARLY 19TH CENTURY

With a three-quarter reeded gallery and three frieze drawers on reeded turned tapering legs with brass caps and castors, stamped to the middle drawer 'GILLOWS LANCASTER', signed in pencil to one drawer: 'O'nardy'
31 in. (79 cm.) high; 42 in. (107 cm.) wide;
21 in. (53.5 cm.) deep

£2,000-3,000 US$2,500-3,700
€2,300-3,300



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■314

A REGENCY OAK AND EBONY-INLAID DRESSING-TABLE

ATTRIBUTED TO GEORGE BULLOCK, *CIRCA* 1815

The rectangular top inset with gilt-tooled brown leather, above an arrangement of five drawers surrounding an arched kneehole and divided by protruding fluted corner pilasters, on baluster-turned legs and brass caps and castors
30 in. (76 cm.) high; 53½ in. (136 cm.) wide; 20 in. (51 cm.) deep

£3,000-5,000 US$3,700-6,100 €3,400-5,600

This dressing-table relates to furniture supplied by George Bullock in 1815 to furnish Longwood House, St. Helena, where Napoleon was exiled and subsequently died. An oak and ebony-banded dressing-table of a similar model was recorded in the bedroom of the Comte de Montholon (d. 1853) in the inventory taken on Napoleon's death in 1821. This was part of the furnishings claimed by Sir Hudson Lowe, Napoleon's jailer on St. Helena, which accompanied him and his family on their return to England on board the *Dunira* on 12 July 1821, barely two months after Napoleon's death (sold Christie's, London, 27 November 2003, lot 195). Much of the furniture at Longwood during Napoleon's imprisonment was subsequently labelled with a plaque. Two further comparable dressing-tables from Longwood are shown in Bullock's plans and elevations, room nos. 5 and 14 (M. Levy, 'Napoleon and George Bullock', *Furniture History,* 1998, p. 21, fig. 22; p. 91).

■315

A REGENCY BURR OAK AND EBONY OCTAGONAL OCCASIONAL TABLE

ATTRIBUTED TO GEORGE BULLOCK, *CIRCA* 1815

The shaped top with a reeded edge above a tapering column and concave-sided platform with four sabre legs and brass caps and castors, the edge banding probably replaced
28½ in. (73 cm.) high; 44¾ in. (113 cm.) diam'.

£6,000-10,000 US$7,400-12,000 €6,700-11,000



315



316

■316

A PAIR OF WILLIAM IV MAHOGANY HALL ARMCHAIRS

CIRCA 1835

Each with a square panelled and fret-carved back centred by the arms of Rothschild impaling Cohen, the arms with turned and lapetted supports above a panelled seat, on conforming legs headed by rosettes, labelled `S.. JEWELL 121 & 132. HIGH HOLBORN. LONDON. W.C.'

37 in. (94 cm.) high; 22 in. (56 cm.) wide; 22 in. (56 cm.) deep (2)

£4,000-6,000 US$4,900-7,300 €4,500-6,700

PROVENANCE:

Baron Nathan Mayer von Rothschild (1777-1836) and his wife Hannah (1793-1850), daughter of Levi Barent Cohen, possibly for Gunnersbury Park, Middlesex.



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■*317

A PAIR OF LARGE LATE VICTORIAN MASONIC ARMCHAIRS

LATE 19TH CENTURY

Each throne-like chair with entablature top-rail carved with anthemion above a seatback centred by a roundel carved with a masonic symbol of a lion paw holding five three-leaf clovers with reeded arms and ram's head supports flanking a sprung seat, on lion-paw saber legs

43¾ in. (111 cm.) high; 27 in. (69 cm.) wide; 24 in. (61 cm.) deep (2)

£6,000-8,000 US$7,400-9,800 €6,700-8,900

This banqueting chair bears the Burnell crest of violets in a lion's paw (On a Wreath of the Colours (Or and Sable) A Lion's Garb erect and erased Sable in the Paw a Bunch of Violets proper). It forms part of a set of chairs of which the exact model is in the Metropolitan Museum, New York (67.63.1) as is an accompanying side chair (67.63.2). The side chair from the Metropolitan Museum is inscribed 'C. Dixwell 1820', who may have been the 'Dixwell' cabinet-maker and subscriber in 1793 to Thomas Sheraton's *Drawing Book*. The present chair and the armchair in the Metropolitan Museum correspond to another acquired by the Victoria & Albert Museum in 1967 and illustrated in E. T. Joy, *English Furniture 1800-1851*, p. 58. This was commissioned by Peter Pegge (d. 1836) after he had assumed the name and arms of Burnell. He served in 1788 as High Sheriff of Nottinghamshire. The present chair, and the remainder of the set probably formed part of his refurbishment of Winkburn Hall, Nottinghamshire. Furthermore, the same Bacchic lion-pawed trusses feature on a Regency mahogany sideboard, also inscribed '1820' and 'Charles Dixwell', sold 'Christopher Howe: The first twenty years', Christie's, South Kensington, 24 March 2004, lot 130.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■318

A VICTORIAN GOTHIC BRASS LANTERN

19TH CENTURY

Of hexagonal form, the ogee-arched frieze with foliate finials and pendants and grotesque masks, each panel flanked by columns terminating in winged lion masks, one hinged panel with handle
25 in. (63.5 cm.) high; 15 in. (38 cm.) diam'.

£2,500-4,000 US$3,100-4,90(
€2,800-4,40(



318

■~319

AN WILLIAM IV WALNUT, EBONY, AMARANTH AND SYCAMORE MARQUETRY CENTRE TABLE

CIRCA 1835-40

The circular tilt-top centred by a spray of flowers in coloured woods and ivory and with an ebony border of scrolling foliage, on a spreading and similarly inlaid tripartite pedestal with scrolled feet and iron castors
29 in. (74 cm.) high; 39 in. (99 cm.) diam'.

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROVENANCE:
Tyneham House and subsequently Moigne Combe Estate, Dorchester.

The Victorian pattern for such a 'Marqueterie Centre Table', with hollow-sided and Vitruvian wave-scrolled 'altar' or 'candelabrum' pedestal, appears to have been invented in the early 1830's by the architect Richard Bridgens and featured in his *Furniture with candelabra and Interior Decoration*, 1st ed. 1825 & 1838, which advertised his recent return from service as Superintendent of Public Works in the West Indies. Its 'Louis Quatorze' marquetry on an ebony ground is executed in the Dutch fashion adopted in the 1820's by the Tottenham Court Road 'Cabinet inlayer and Buhl manufacturer' Robert Blake. The firm, which had been trading in the early 1840's as Blake, Geo. & Brothers, inlayers, etc' in Tottenham Court Road and Mount Street, Mayfair were renamed George Blake & Co. in the late 1840's (C. Gilbert, *Pictorial Dictionary of Marked London Furniture*, Leeds, 1996, p.18; and M.P.Levy, *Furniture History Society Newsletter*, no. 158, May 2005). The form of the base of this table relates to tables supplied by Edward Holmes Baldock, one of which was produced for The Duke of Buccleuch in 1840, and was sold by The Duke of Buccleuch and Queensberry, Dalkeith House, Scotland, Christie's, London, 1 April 1971, lot 43. It is now at Temple Newsam House, Leeds (C. Gilbert *Furniture at Temple Newsam House and Lotherton Hall*, vol. II, London, 1978, no. 395).
A related table attributed to George Blake was supplied to King Louis Philippe when living at Claremont, Surrey, around 1848, and was sold anonymously Christie's, London, 23 November 2006, lot 123 (£33,600 incl' premium), another was sold anonymously Christie's, London, 7 June 2007, lot 157 (£27,600 incl' premium).



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PROPERTY OF A FAMILY (LOTS 320 - 328)

■~320

A REGENCY GOTHIC MAHOGANY, SATINWOOD AND INDIAN ROSEWOOD SPECIMEN CABINET

EARLY 19TH CENTURY

The cabinet of architectural form with an arched door centred by quatrefoil and tracery arches and flanked by crocketed finials, enclosing a small prospect door, six short and four long drawers on a plinth, *together with* a later gothic bracket
Cabinet: 24 in. (61 cm.) high; 18 in. (46 cm.) wide; 11½ in. (29 cm.) deep
Bracket: 20 in. (50 cm.) high; 19 in. (48 cm. wide); 11½ in. (29 cm.) deep

£2,000-3,000 US$2,600-3,800
€2,300-3,400

PROVENANCE:
Professor Michael Jaffé, and by inheritance to the present owners.



321

■321

A PAIR OF REGENCY PATINATED BRONZE AND ORMOLU STORM LANTERNS

CIRCA 1805, THE FROSTED AND PAINTED SHADES POSSIBLY LATE 19TH/EARLY 20TH CENTURY

Each with an inverted bell-shaped shade painted with summer flowers including roses and convolvulus, with a foliate socle below a Greek key band, the square bases raised on winged claw feet
17¼ in. (44 cm.) high; 9¾ in. (25 cm.) diam'. (2)

£1,500-2,500 US$1,900-3,100
€1,800-2,800

PROVENANCE:
Professor Michael Jaffé, and by inheritance to the present owners.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■322

A PAIR OF ORMOLU-MOUNTED MAHOGANY DINING ROOM URNS AND PEDESTALS

THE URNS ATTRIBUTED TO GILLOWS, *CIRCA* 1775, THE ASSOCIATED PEDESTALS LATE 19TH CENTURY AND INCORPORATING EARLIER ELEMENTS

Each urn of inverted campa shape with lion mask handles, the lids with flame finials, the pedestals each with hinged panelled front forming doors and a plinth base, labelled to the reverse 'MAPLE'S DEPOSITORY. / SIR BENJAMIN DRAGE / BENJAMIN', the labels numbered '*44*', the urns possibly originally with brass banding in place of the fluting and with lead-liners, the square bases altered when later united with the pedestals
67 in. (170 cm.) high; 19 in. (48 cm.) wide; 17¾ in. (45 cm.) deep (2)

£10,000-15,000 US$13,000-19,000
€12,000-17,000



PROVENANCE:
Sir Benjamin Drage.
Professor Michael Jaffé, and by inheritance to the present owners.

The urns correspond to a pattern probably supplied by Gillows in the late 1770s to the Bell family for Thirsk Hall, Yorkshire, illustrated in Susan Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. I, p. 309, pl. 343. These display the same lion mask handles as featured on a fully provenanced oval cistern, part of a large consignment of dining room furniture ordered, probably from Gillows in London, by William Hassell of Penrith in 1774 (ibid, p.307, pl.338). The urns, or *vauses* as they were described in Gillows correspondence, were lined either with lead to hold water or with tin to hold a lamp intended as a plate-warmer.



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PROPERTY OF A FAMILY (LOTS 320 - 328)

■323

A GEORGE III MAHOGANY SERVING-TABLE

CIRCA 1770

The rectangular moulded top above plain frieze on tapering legs and block feet, cramp cuts to front and back rails
36 in. (91.5 cm.) high; 50 in. (127 cm.) wide; 26¾ in. (68 cm.) deep

£2,000-4,000 US$2,600-5,000
€2,300-4,600

PROVENANCE:
Professor Michael Jaffé, and by inheritance to the present owners.

■324

A GEORGE II MAHOGANY LIBRARY ARMCHAIR

CIRCA 1750

With a shaped back, part-padded arms and padded seat on cabriole legs joined by turned stretchers and with pad feet with inset brass castors, left arm replaced
42 in. (107 cm.) high; 30 in. (76 cm.) wide; 29½ in. (75 cm.) deep

£2,000-3,000 US$2,600-3,800
€2,300-3,400

PROVENANCE:
Professor Michael Jaffé, and by inheritance to the present owners.

■325

A WILLIAM IV MAHOGANY THREE-TIER ETAGERE

CIRCA 1830-40

Surmounted by a later black marble top, the open tiers with brass grilles to the sides and a mahogany panelled back on a plinth and *lignum vitae* castors, the side galleries possibly added
37½ in. (95 cm.) high; 30 in. (76 cm.) wide; 12 in. (30½ cm.) deep

£2,000-3,000 US$2,600-3,800
€2,300-3,400

PROVENANCE:
Professor Michael Jaffé, and by inheritance to the present owners.

■326

A REGENCY MAHOGANY DRESSING-TABLE

ATTRIBUTED TO GILLOWS, *CIRCA* 1815-20

The concave-fronted top with a three-quarter gallery above three drawers each with turned knob handles on turned, tapering and reeded legs with toupie feet and brass caps and castors, with batten-carrying holes
31 in. (78.5 cm.) high; 42 in. (107 cm.) wide; 21 in. (54 cm.) deep

£1,500-2,500 US$1,900-3,100
€1,800-2,800

PROVENANCE:
Professor Michael Jaffé, and by inheritance to the present owners.



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327



328

■327

A REGENCY MAHOGANY FOUR-TIER READING-WHATNOT

CIRCA 1810

The ratcheted top with a book rest and two candle branches above two open tiers each with a shallow drawer revealing a ratcheted and green baize-lined writing surface, above a lower tier with drawer, the sides with bail handles, on brass caps and castors, the lower tier slightly reduced in height
55¾ in. (141.5 cm.) high; 28¼ in. (71.5 cm.) wide; 17½ in. (44.5 cm.) deep

£1,500-3,000 US$1,900-3,800
€1,800-3,400

PROVENANCE:
Professor Michael Jaffé, and by inheritance to the present owners.

■328

A WILLIAM IV MAHOGANY FOLIO STAND

CIRCA 1835

Of typical form, the slatted divisions with ratcheted folio rests to each side on end standards with moulded C-scroll brackets and turned feet with inset anti-friction castors, with batten-carrying holes
41 in. (104 cm.) high; 27¼ in. (69 cm.) wide; 28 in. (71 cm.) deep

£4,000-6,000 US$5,100-7,500
€4,600-6,800

PROVENANCE:
Professor Michael Jaffé, and by inheritance to the present owners.



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■329

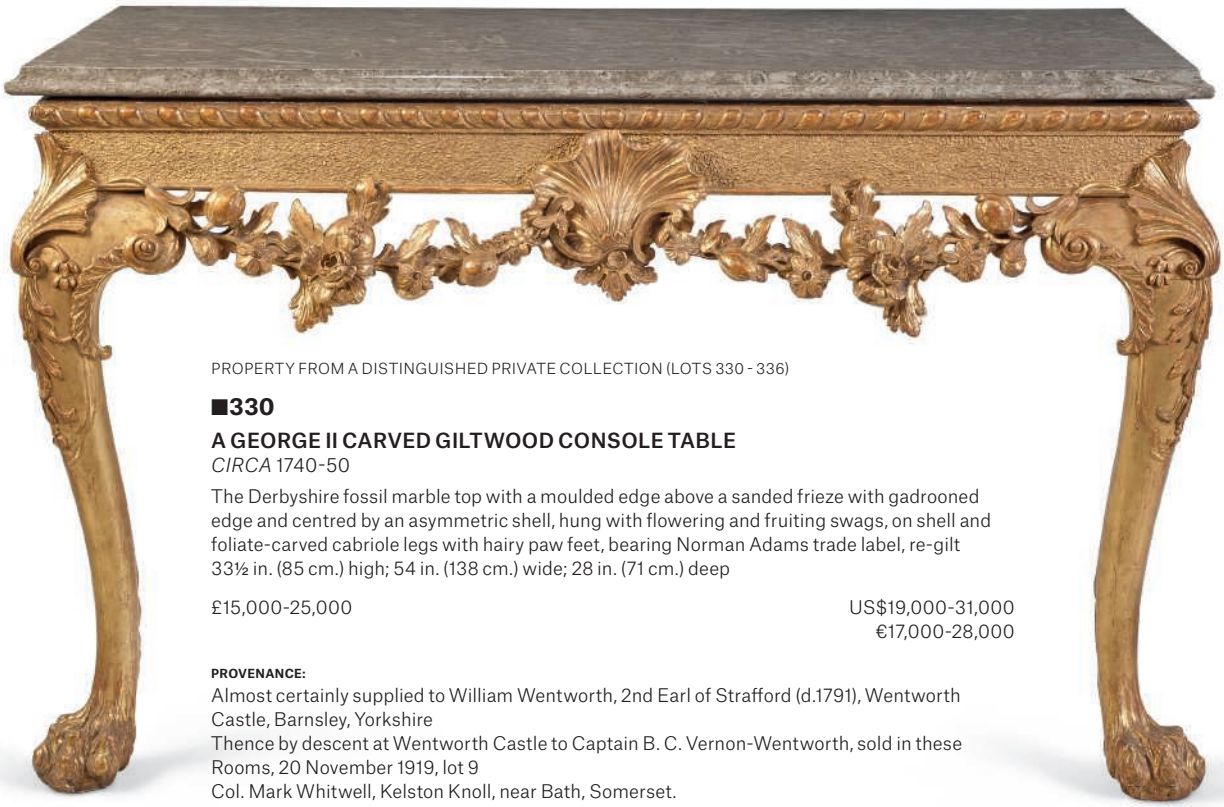
A GEORGE IV MAHOGANY LIBRARY TABLE

CIRCA 1830

The green leather writing-surface hinged and with ratchet support above two frieze drawers and opposing false drawers on simulated bamboo and 'gothic' pierced end supports joined by a turned stretcher on turned feet and castors, original knobs
28½ in. (72 cm.) high; 37 in. (94 cm.) wide; 19 in. (48 cm.) deep

£4,000-6,000 US$4,900-7,300
€4,500-6,700

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 330 - 336)

■330

A GEORGE II CARVED GILTWOOD CONSOLE TABLE

CIRCA 1740-50

The Derbyshire fossil marble top with a moulded edge above a sanded frieze with gadrooned edge and centred by an asymmetric shell, hung with flowering and fruiting swags, on shell and foliate-carved cabriole legs with hairy paw feet, bearing Norman Adams trade label, re-gilt
33½ in. (85 cm.) high; 54 in. (138 cm.) wide; 28 in. (71 cm.) deep

£15,000-25,000

US$19,000-31,000
€17,000-28,000

PROVENANCE:

Almost certainly supplied to William Wentworth, 2nd Earl of Strafford (d.1791), Wentworth Castle, Barnsley, Yorkshire
Thence by descent at Wentworth Castle to Captain B. C. Vernon-Wentworth, sold in these Rooms, 20 November 1919, lot 9
Col. Mark Whitwell, Kelston Knoll, near Bath, Somerset.
With Norman Adams, London.

LITERATURE:

M. Jourdain, 'The Furniture of Col. Mark Whitwell', *Apollo,* August 1945, p. 195, fig. 2.
C. Claxton Stevens and S.Whittington, *18th Century English Furniture The Norman Adams Collection*, Woodbridge, 1983, p. 294.



The table when in the collection of Col. Mark Whitwell, Kelston Knoll, near Bath

The pier table is likely to have been commissioned in the 1740's by William Wentworth, 2nd Earl of Strafford (d.1791), following his inheritance of Wentworth Castle, Yorkshire in 1739. Its Derbyshire fossil limestone slab, which is likely to have been mined on Lord Raby's estates, corresponded with door-frames and chimney-pieces in the house. This limestone, known at the time at '*Entochal Marble*', became increasingly popular for table-slabs when the introduction of water-driven machinery at Ashford in the middle of the 18th century reduced the costly labour of dressing the polished marble manually.

The table was designed to harmonise with the fashionable French decoration of Wentworth which was redecorated by the artist Clermont and the celebrated stuccoists Artari and Bagutti under the direction of the architect James Gibbs (d. 1754). Its 'earthy' frame's fruit and flower-festooned shell and its 'festive' panther feet recall Palladian ornament and the poet's concept of 'Nature's abundance in the Golden Age'; while the shell cartouche's asymmetrical twist reflects the contemporary French *pittoresque* style. Its general form derives from *tables en consoles*, invented by the French architect Nicholas Pineau (d. 1754) and re-engraved in 1739 by the English architect and ornamentalist Thomas Langley, as 'Marble Tables' in his *City and Country Builder's and Workman's Treasury of Designs*, 1740, pls. CXLI and CXLII. An Anglicised version, more appropriate as a sideboard-table, was engraved in William Jones' *Gentleman or Builder's Companion*, 1739,(see E.White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 1990, p.262 - 263, pl. 27 - 32) while patterns for console tables with similar asymmetrical shell cartouches were illustrated by the Italian artist ornamentalist Gaetano Brunett in his *Sixty Different Sorts of Ornament*, 1736.

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■331

A PAIR OF WILLIAM IV MAHOGANY AND PARCEL-GILT SIDE CABINETS

CIRCA 1830

Each with a later *verde antico* marble top above a cavetto frieze and a pair of brass grille doors enclosing a shelf, flanked by scrolled and acanthus-wrapped corbels with lion paw feet, on a moulded plinth base, each stamped to the reverse `G' beneath ostrich feathers, the gilding refreshed
Each 34½ in. (88 cm.) high; 48 in. (122 cm.) wide; 22 in. (56 cm.) deep (2)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
H.M. King George V (1865-1936) when Prince of Wales
Possibly Marlborough House, Pall Mall, London
Anonymous sale, Sotheby's, London, 24 February 1995, lot 147

The stamp on this pair of side cabinets denotes them as having been in the collection of H.M. King George V (1865-1936) when Prince of Wales. The cabinets were possibly at Marlborough House, Pall Mall, which became the London residence of Prince George and his wife, Princess Mary of Teck, after George was created Prince of Wales and Earl of Chester on 9 November 1901. Prior to January 1892, George as second in line to the throne had not envisaged becoming monarch; it was the unexpected death of his brother, Albert Victor, that saw George's position radically change. Photographs dating from the late 19th/early 20th centuries and held by the Royal Collection Trust of some of the interiors of Marlborough House exist but these side cabinets do not appear within them. However, at least two other pieces of furniture bearing the same stamp have appeared in the saleroom: a Regency breakfast table, from the collection of H.R.H. The Princess Margaret, Countess of Snowdon, sold 14 June 2006, lot 560 and a George IV giltwood *recamier* offered 16 October 1998, lot 259.



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A PAIR OF REGENCY SIMULATED ROSEWOOD AND PARCEL-GILT TORCHERES

CIRCA 1815

The dished tops with lambrequin frieze above leaf-clasped tripartite supports with lion paw feet on a spreading tripartite base with ball feet, the base with cut-cornered panels centred by floral medallions, redecorated
52. 1/4 in. (133 cm.) high; 12¼ in. (31 cm.) diam'. (2)

£4,000-6,000 US$5,100-7,500
€4,600-6,800



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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 330 - 336)

■333

A WILLIAM IV MAHOGANY CIRCULAR EXTENDING DINING-TABLE

CIRCA 1835

The top with four crescent-shaped leaves, on tapering turned and boldly reeded legs with brass caps and castors
29 in. (74 cm.) high; 60 in. (152 cm.) diameter; 83 in. (211 cm.) diameter extended

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROVENANCE:
The Rothman Collection, sold Bonhams, 8 March 1995, lot 317.

The circular extending dining-table was effectively invented by Robert Jupe who patented his 'Improved Expanding Table' in 1835. His pattern for a mechanical table opening on a capstan allowed triangular leaves to be fitted to a circular top, thus enlarging the circumference, and the design was to prove so popular that other versions, such as the table offered here with additional leaves attached around the edge, usually supported by lopers, soon appeared. The legs of this table relate directly to those seen on a design by Gillows for their `Imperial' telescopic rectangular dining-table drawn in 1849 (illustrated S. Stuart, *Gillows of Lancaster and London 1730-1840,* Woodbridge, 2008, vol. I, p. 247, plate 244; also plate 243).
A mid-Victorian expanding dining-table on a pedestal base was at Wentbridge House, Yorkshire, and inherited by Lady Gascoigne, now at Temple Newsam House, Leeds (see C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds, 1978, vol. II, no. 413). Other similar extending tables but with downswept legs sold: Christie's, New York, 23 October 2002, lot 232 ($31,070 inc' prem') and Christie's, London, 17 November 2016, lot 21 (£32,500 inc' prem'), and another dated to the William IV period on a tripod base sold Sotheby's, London, 18 November 2018, lot 343, £70,850 (inc' prem').



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AN IRISH GEORGE III BRASS-BOUND MAHOGANY PEAT BUCKET

LATE 18TH CENTURY

Of slightly tapering, spirally-reeded form with a brass swing handle, and another slightly tapering bucket with a moulded rim and brass swing handle
The larger: 15 in. (38 cm.) high (2)

£1,500-2,500 US$1,900-3,100
€1,800-2,800

335

A GEORGE III BRASS-BOUND MAHOGANY PEAT BUCKET

18TH/EARLY 19TH CENTURY

With a ribbed body and two brass loop handles
13½ in. (34.5 cm.) high

£800-1,200 US$1,100-1,500
€920-1,400

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■336

A GEORGE II GILTWOOD OVAL MIRROR

CIRCA 1735, IN THE MANNER OF WILLIAM KENT

The egg-and-dart and beaded surround surmounted by a mask and Prince of Wales feathers and hung with foliage, and with an acanthus apron, the plate possibly eighteenth-century, some back boards missing
52 x 33¼ in. (132 x 85 cm.)

£12,000-18,000 US$15,000-22,000
€14,000-20,000



This George II mirror demonstrates the increasingly rococo influence adopted by carvers in England in the late 1730s. Daniel Marot included a design for an oval mirror with a plumed mask cresting in his *Nouveaux Livre d'Ornaments Lutillite des Sculpteurs et Orfevres*, circa 1700 and the same device and the sanded border are features associated with `Kentian' frames. A related mirror designed by William Kent and carved by Benjamin Goodison for Frederick Prince of Wales is in the collection of the Victoria and Albert Museum, London, and another from Ditchley Park, Oxfordshire, seat of the Earls of Litchfield, remodelled by Henry Flitcroft in the 1730s, is illustrated in Ralph Edwards, *Dictionary of English Furniture*, rev.ed., London, 1954, vol. II, p.337, fig. 67.

In the present lot the mask bears comparison with the *oeuvre* of James Moore the elder whose premises were 'against the Golden bottle' in Shorts Gardens, St. Giles-in-the-Fields and who became cabinet-maker to George I and the Prince of Wales, later George II. Moore was undoubtedly influenced by contemporary designs from France disseminated through the works of Marot and of Jean, René and Thomas Pelletier (T. Murdoch, 'Jean, René and Thomas Pelletier, a Huguenot family of carvers and gilders in England 1682-1726 - Part I', *The Burlington Magazine*, November 1997, p. 738, fig. 11), and by William Kent (d.1748). Moore died in 1726 to be succeeded as Royal cabinet-maker by James Goodison, while James Moore junior continued the family business.

The highly naturalistic form of the rushes that wreath the frame are consistent with the emerging rococo fashion. A mirror featuring featuring the Diana mask and rushes and bearing the cypher of the 1st Duke of Richmond is one of a group of three at Goodwood House, Sussex (see R. Edwards, *The Shorter Dictionary of English Furniture*, London, 1964, p. 365, fig, 45), another is illustrated in G.Wills, *English Looking-Glasses*, London, 1965, p. 85, fig. 56.



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PROPERTY FROM A PRIVATE MILANESE COLLECTION (LOTS 54, 103 & 337)

■337

A SET OF TEN REGENCY BLACK AND GILT-JAPANNED ARMCHAIRS

EARLY 19TH CENTURY, ONE LATER

Each top rail with central panel painted *en-grisaille* depicting putti with a gilt rope-twist back and caned seat with yellow silk-covered squab cushion, on ring turned tapering legs, the decoration refreshed and distressed
32 in. (81 cm.) high; 22 in. (56 cm.) wide; 20½ in. (52 cm.) deep (10)

£6,000-10,000 US$7,400-12,000
€6,700-11,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■*338

A LARGE CARVED, PAINTED AND PARCEL-GILT BRITISH ROYAL COAT-OF-ARMS

LATE 19TH/EARLY 20TH CENTURY

With lion and unicorn supporters framing the Royal Coat of Arms within the Order of the Garter belt inscribed 'HONI SOIT QUI MAL Y PENSE', all in front of Union Jacks and above a scroll bearing the motto 'DIEU ET MON DROIT'
47 x 66 in. (119 x 168 cm.)

£3,000-5,000 US$3,700-6,100
€3,400-5,600



338

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is **https://www.christies.com/LiveBidding/OnlineTermsOfUse**.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the **"VAT refunds: what can I reclaim?"** section of **'VAT Symbols and Explanation'** for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol ♿ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price**
(in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified. Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty,** you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
(iii) sell the **lot** in any commercially reasonable way we think appropriate.
(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.
(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.
For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.
(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
(c) **Lots made of protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.
(d) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.
(h) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.
For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical **condition** of a **lot**.
due date: has the meaning given to it in paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: • If you register to bid with an address **within** the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		**No VAT refund is possible**
UK VAT registered buyer	No symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	**The VAT amount on the hammer price and in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) *or* EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the **hammer price**. VAT on the **buyer's premium** can only be refunded if you are an overseas business. The VAT amount in the **buyer's premium** cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	* and Ω	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid.**

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU buyer (as applicable) must:

(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**

(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots.** All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal,. **movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All reinvoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

¤

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

o♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

¤ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/ "Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND PORTRAIT MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...'/ 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/ 'With date ...'/
'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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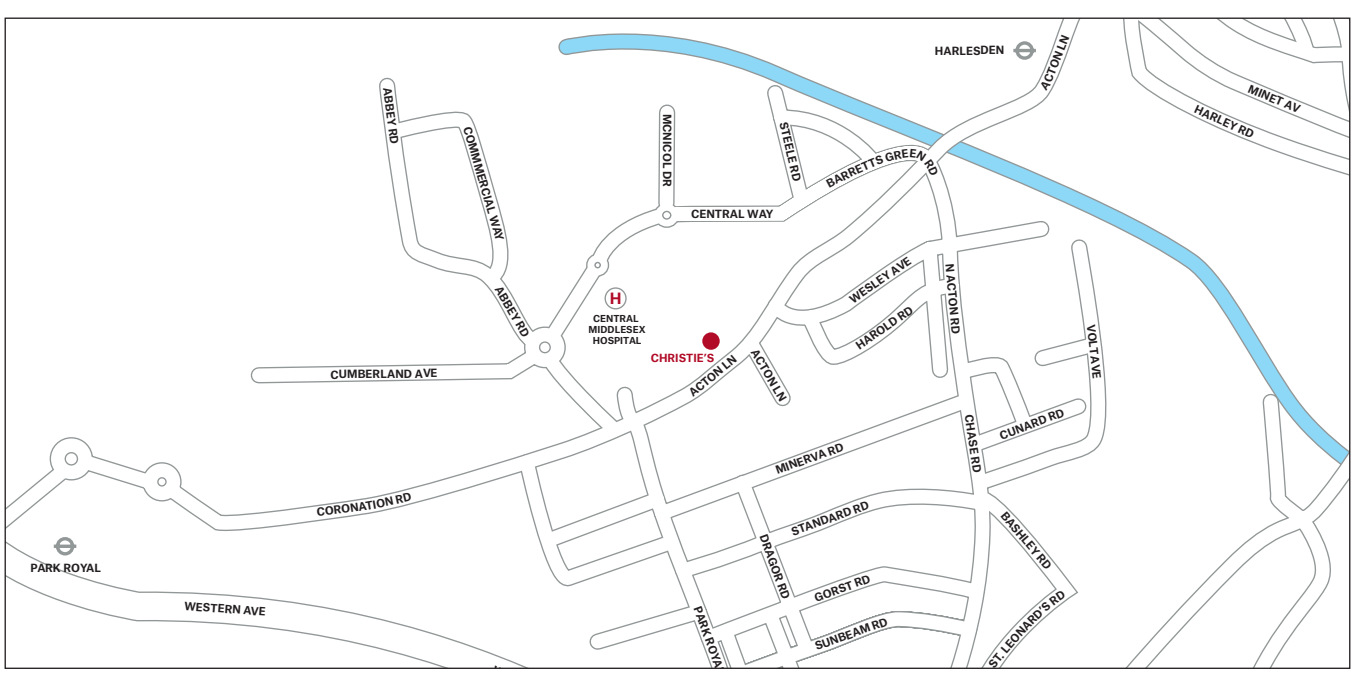
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THE COLLECTOR

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8 King Street, St. James's, London SW1Y 6QT

CODE NAME: THYSSEN
SALE NUMBER: 17185

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
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UK£100,000 to UK£120,000	by UK£10,000s
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3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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18/01/19

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17185

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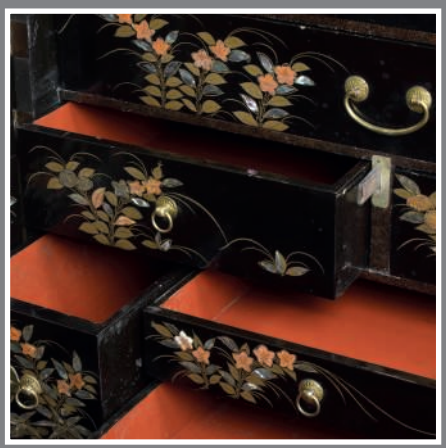
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